SQUARE DANCING

MAY, 1972

50c PER COPY



THE OFFICIAL MAGAZINE OF The *Sets in Order* AMERICAN SQUARE DANCE SOCIETY

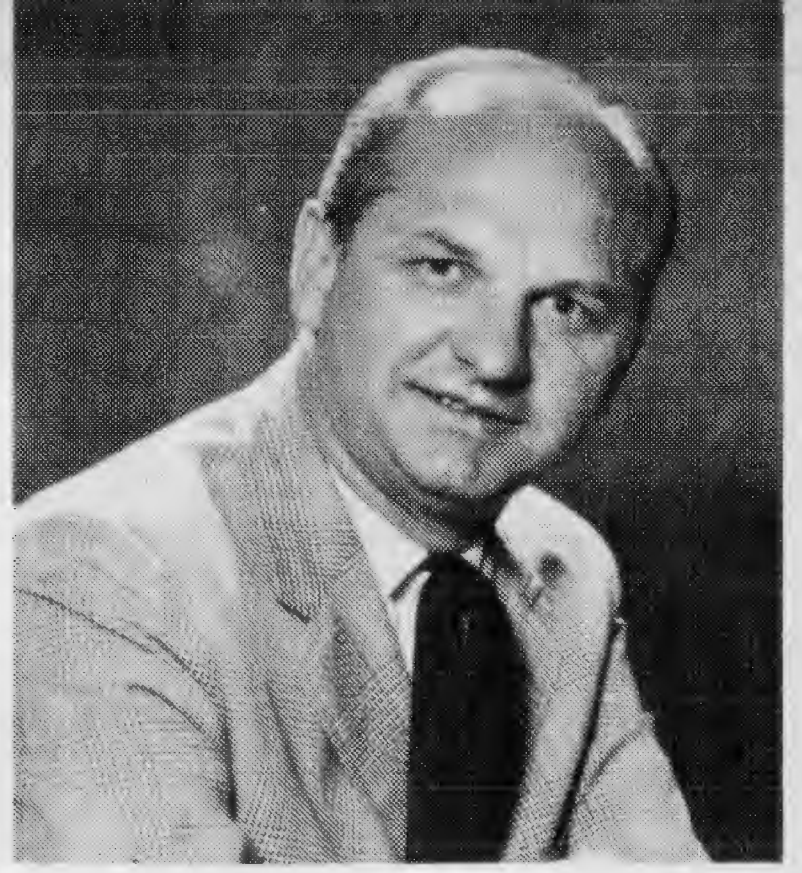
New Dancers

(see page 8)

Join us at summer Asilomar '72

It's Arnie Kronenberger Week

July 23-28, 1972



Arnie - 1972

Ever since the first Asilomar Square Dance Vacation Institute back in July, 1951, **Arnie Kronenberger** has been a part of the staff. After 21 years it seems only fitting that we dedicate this week to him. Those of you who over the years have enjoyed the "Kronenberger" style of calling won't want to miss this week of dancing, reminiscing and friendly fun.

Along with Arnie, calling the evening dances, conducting the outstanding daytime workshops and taking part in the afterparties and townhalls will be **Bob Van Antwerp**, and **Bruce Johnson**. **Manning** and **Nita Smith** will handle the rounds and **Don Armstrong** will introduce his unusual brand of dancing variety in the form of contras. As always, **Bob** and **Becky Osgood** will serve as your hosts.

For an unforgettable dancing experience, outstanding food and living accommodations and for a great calling and teaching staffulty, including **Arnie Kronenberger**, join us at Asilomar (located on California's beautiful coastline near Monterey) this summer.

Arnie - 1951



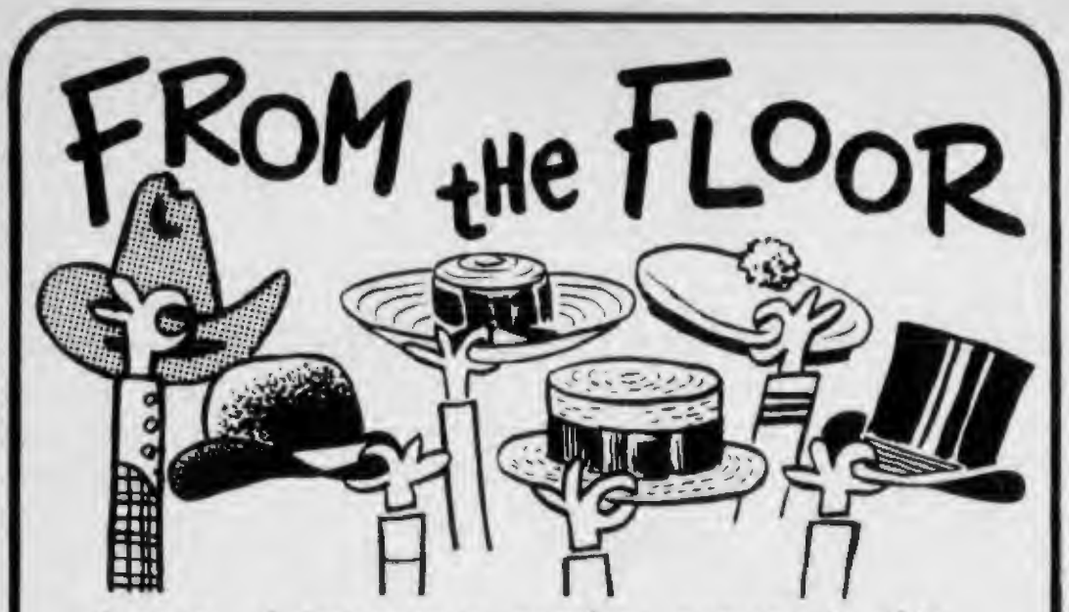
Send for the free, illustrated brochure and application form.

ASILOMAR

THE Sets In Order AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard • Los Angeles, California 90048

SQUARE DANCE • ASILOMAR • VACATION



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

If you want to promote square dancing, help us to simplify – not complicate – this fine recreation. Do this by emphasizing the use of the basics with a minimum of new, "challenging" calls. If callers persist in confusing us with new calls many of us may be compelled to drop out, forget square dancing and switch to some other recreation which is more fun – and less frustrating!

Charles Smith
Ormond Beach, Florida

Dear Editor:

On our way home from a trip through the Rocky Mountains we hit Las Vegas when it was 108°. We decided to lay over until it cooled off and drive back to Los Angeles at night. Thinking it was a good time to get a haircut, Vern found a barber shop near our motel. While waiting his turn he heard the barber mention square dancing . . . Vern's ears picked up immediately and he asked if the barber was a square dancer. Upon discovering that Vern was also a square dancer the barber left his customer, sat beside Vern

(Please turn to page 47)



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PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Come with us to Australia and New Zealand!





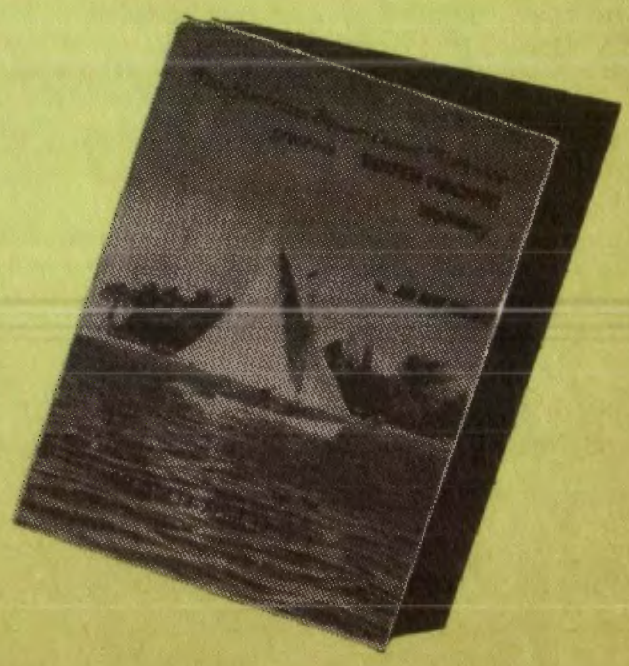
Visit the South Pacific in '73

The dates are March 18 - April 13, 1973. Your tour escorts will be Wally and Maxine Schultz and Don Armstrong. The adventure spots you will visit include Bora Bora, Papeete and Moorea in Tahiti; the amazing island of Fiji; Sydney, Australia, and finally a Grand Tour of the North and South Islands of New Zealand. It's all described in an illustrated itinerary.

This is not a rush-rush tour. You'll have plenty of time to see the sights, meet the people and even do some never-to-be-forgotten square dancing. Your travel companions will be square dancers. You'll be staying in some of the finest hotels each of the areas has to offer, flying on top-name scheduled airlines and enjoy meals (breakfast and dinner every day and some lunches) that are strictly "out of this world"! The price is right, the time of year (autumn, down under) is perfect and You'll have a ball.

Planning is half the fun. This 8-page illustrated Itinerary appeared in your copy of the March issue of this magazine. If you would like extra copies for yourself or for friends please write:

The AMERICAN SQUARE DANCE WORKSHOP
462 North Robertson Blvd., Los Angeles, Calif. 90048



AIR NEW ZEALAND

RED HOT Line

BEER/SQUARE DANCING TIE-IN COMMERICAL SLATED: The brewers of Miller High Life are planning a T. V. spot utilizing square dancing. Those interested in voicing an IMMEDIATE objection write to H. C. Cushenbery, President, The Miller Brewing Company, Milwaukee, Wisconsin.

CLEVELAND, OHIO: Two-year breach of contract suit, filed by the Greater Cleveland S and R/D Federation against the Sheraton Cleveland Hotel has been settled. Suit arose out of the cancellation of the 1969 Buckeye State Convention in favor of another(non-dancing) event. Hotel is cooperating wholeheartedly with square dancers and will be the site for their 1974 convention.

SCHOLARSHIPS 1972: The Scholarship Committee of The American Square Dance Society has made its final selections from applications coming from all parts of the world. Each of the following callers will have a portion or all of his tuition and expenses paid by a special fund of the Society. He will attend one of the several caller's schools located across the country.

Jim (Jean) Cholmondeley, U. S. Military in Germany
Jim (Frances) Lanier, Galveston, Texas
Henry (May) Lehman, Ravenna, Ohio
Allan (Mary) Marjerison, Pointe Claire, Quebec
Clint McLean, Meriden, Connecticut

CONVENTION TIDBITS: Pre-registration count for the affair in Des Moines next month has passed the 9,000 mark. Our guestimate (and we've never been right yet) for total attendance at the 21st National is 13,927.....Much interest has been generated by the special caller's seminar being run coincidentally with the Des Moines convention. To dispel any misunderstandings, the three caller-coaches (Bob Ruff, Dave Taylor and Dick Jones) have been commissioned to plan this special course. They have been working on the project for the past year and are donating their professional services. True to custom, the 21st National Convention is paying no program staff member a cent of salary. As in the past, all calling and teaching talent is being donated. On the other hand, the Executive Committee of the National has underwritten a portion of the expenses of the three-man staff as a means of making this project of caller-training possible.

What Better Way to insure continuing interest in SQUARE DANCING



SQUARE DANCING Magazine, Official Publication of the Sets in Order American Square Dance Society, is for *everyone* who takes part in this great pastime. The newcomer just discovering the friendly, wholesome pleasures of square dancing, will find so many features of lasting interest. With graduations taking place this month, a subscription to SQUARE DANCING will help hold his interest till clubs start next fall. Experienced dancers, callers, and teachers all share in the spotlight, in each issue.

YOU are our best salesman! No one can interest others in SQUARE DANCING nearly as well as you. If you are a member of SIOASDS and are enthused with our continuing efforts to Protect, Promote, and Perpetuate this activity, the best way to let us know that we are "on the beam" is to tell a friend (or two, or three).



Now available are these attractive, descriptive flyers, complete with membership application forms which may be handed out by members to new graduates, square dance friends, and other non-members. Simply write, giving us your address and the number of flyers you can use, and we'll do the rest. (Our budget tells us to use third class mail so please allow approximately three weeks for east coast deliveries.)

Note: Occasionally there is an overrun on the magazine, and when this occurs we can send sample copies. Please allow plenty of time for your requests to be filled and let us know the quantity. We'll supply the sample copies if you will foot the postage. Figure approximately 10¢ per copy going to Uncle Sam for postal charges. We appreciate what you are doing to help let others know about SQUARE DANCING.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the households of all square dancers. This month let's take a candid look at

COMMENCEMENT

"...AND, IF YOU HAVE ANY TROUBLE IN A SQUARE FROM NOW ON, JUST SHOW THEM YOUR DIPLOMA...IT PROVES THAT YOU ARE A DANCER!"



"NO! YOU'VE GOT THE WRONG IDEA. GRADUATING FROM BEGINNER'S CLASS DOESN'T AUTOMATICALLY MAKE YOU A CALLER!"

THANKS TO

Rodney Lerner
Boonville, Missouri

We invite you to send in your suggestion for a scene in the Square Dance Diary.

A message for new dancers

After Graduation



...what?

A challenge to experienced dancers, their callers, clubs and associations

THIS MONTH AN ESTIMATED two hundred and fifty thousand* ladies and gentlemen will be finishing their basic classwork preparatory to moving out into the great wide world of square dancing. To all of you who are finishing your learner's sessions and are about to graduate, those who have taken this step before you say, "Welcome"!

If you are like the great majority of us, your square dancing fun started the first night you were introduced into this activity. Perhaps it was a one-night-stand or the first night of your learner's class last fall. You discovered in those early sessions the importance of *listening to the caller*, of *moving to the beat of music*, and most especially you learned *the value of friendships* that come as a big bonus to square dancers. These early lessons increased in importance as your learning period went on.

Perhaps your caller saw to it that you shared in the responsibilities of the class, serving on the refreshment committee, making the coffee, greeting other class members as they arrived, and saying "good night" as they left at the end of the evening. All of these lessons will serve you well now that you are graduating and moving on into a club program.

What to Anticipate

We've questioned a number of dancers from different areas who have been a part of the square dance activity for a long time, some for as many as twenty years, and here are some of the suggestions based on their experience that they pass along to you.

FRIENDSHIPS: You've made several, perhaps a great number during your class period. Don't let them get away from you. Even though you may branch out into other groups, keeping in touch with class members has been one of the happiest experiences over the years for a great percentage of the old-timers. You may decide on a class reunion next September as the square dance year begins, or you may call an informal gathering of the "old gang" to attend together some square dance event. At the same time, now

*Estimates based on the 1971-72 sale by SIOASDS of more than 100,000 Basic Movements Handbooks plus a large quantity of Indoctrination Handbooks and graduation diplomas all destined for new dancers.

that you're branching out, you'll be making many *new* friends. According to the old-timers, *friendship* is what it's all about.

How do you say **THANK YOU** to the caller and his partner who have helped to open the doors to square dancing for you over your period of learning? In checking with callers who have taught many classes, the great pleasure for them comes with knowing that their job has been well done. Keeping in touch with you and knowing that you are continuing your interest in the activity is "thank you" enough. A number of callers indicated the most welcome gift they ever received from graduate classes was the gift of *new beginners*, folks who next September would fill the places in the new class of those now graduating. For one caller in particular, it became a ritual when, on graduation night, each graduating couple presented to their caller/teacher a couple who would be taking their place when the next class started.

As a new dancer you can carry this one step further and attend the first night of the learner class with your friends. However, it's best to check with your caller first. There are times when a caller welcomes helpers but some prefer to have helpers only on the first night of a new class. Driving your friends to class the first night is one way to make certain that they do attend. Many people are hesitant about starting out on a new experience with a strange group and to these the first night is the highest hurdle they may encounter.

Keep Them All

When it comes to graduating, there are always some in the class who appear to have been naturals when it comes to square dancing. They caught on quickly and danced well. The great majority in the class, however, were those who really had to work at learning how to become comfortable and considerate dancers. Moving to music may not have been an easy thing for them, but because they were the majority they would form the nucleus of square dance clubs they would join in the future.

In every class there are frequently also a few couples who find it more difficult than the others to react automatically and to get into the full swing of square dancing. These people, as you've probably discovered, need the activity and are just as enthusiastic and gung-ho as the rest. However, they may have a bit more of a problem when it comes to getting into a square dance club and finding their niche. Because this is not an unusual situation, you may be interested in knowing that other groups, faced with this prospect of losing a few of their fellow graduates, made a project of getting together with these former classmates during the summer months to dance to records.

The experience not only kept the enthusiasm of the capable dancers high, but it gave the ones who were having problems that degree of extra practice that helped them gain the confidence they needed. The result was that when club dancing started full tilt in the fall, even the ones who had been having problems with their dancing were ready.

What Club Shall We Join?

The decision of where your permanent square dance "home" will be may already have been solved for you. Perhaps the class that you have attended each week for the past nine months, has become a club. This is ideal, as it simply means that you will continue with the same group of friends and possibly with the same caller. Perhaps your class was sponsored by another club, and it may be that after graduation, all of you have been invited to join this group of dancers and make their club your future square dancing home.

It's possible that you will be invited to join a number of clubs. If you are fortunate enough to live in an area where there are a great number of square dance groups it's fun to visit a number of them before thinking about joining any. The night the group dances, the location of the hall, any number of other factors will all enter into the making of your final decision.

Those who have been a part of the activity for a number of years, and some who have dropped out, will be the first to admonish the new dancer not to burn himself out. If your classes met once a week, this may be the extent to which you want to commit yourself to square dancing. If you have a lot of other responsibilities, youngsters to attend to, and other business and social obligations, perhaps you will be looking for a club that dances twice a month. On the other hand, you will be the only one to know just how much time you can devote to the activity. Once that de-

cision is made, find the group that seems right for you. If it's an active, healthy club, your share in the responsibilities will not be a burden but will actually enhance your square dancing pleasure in the months to come.

What happens if there is no square dancing group in the area? This is the cue for you and the others in your graduating group to get together with your caller to see about forming a square dance club of your own. In the event that such a club is formed, you and all the other members of the group should be prepared to support the club and the caller by attending every dance, except where emergencies prevent this, and by sharing the duties and responsibilities required in the operation of the club. Once the club has been formed and has become a bit seasoned beginner classes can be sponsored by the group. Thus, the continued, successful operation of the club and the perpetuation of the entire activity of square dancing will be assured. (If you're interested, send for the SIOASDS Handbook on Square Dance "Organization", 35¢ per copy, in care of this publication.)

What Else is in Store?

Maybe during your learning stages, your caller or other experienced dancers explained to you something about this world of square dancing. If they did, you realize that instead of just a few caller/teachers like the one who introduced this activity to you, there are perhaps as many as nine thousand active in all parts of the world.

That's right, square dancing as you will discover, is not just confined to the area in which you live. You'll find square dancing in every state, in almost every Canadian province. You'll find it participated in by American and Canadian service personnel stationed overseas in more than seventeen countries. In addition, you'll find that North American civilians stationed overseas, as well as the citizens of other lands, have taken this activity into more than fifty countries. With the knowledge you have of square dancing, having just graduated from a learner's course, you would be able to follow the calls anywhere in the world, and to do the same style of dancing wherever your travels might take you.

In that respect, after you begin to dance in clubs within your area, branch out a bit. Take a copy of the square dancer's yearly guide with you when you travel on a pleasure or business trip. You'll find square dancers ready to greet you almost anywhere you go. Chances are there's a square dance association in your area, and you can look forward with anticipation to the roundups, festivals, and jamborees that bring hundreds of square dancers together for one gigantic party.

In some areas there are regional conventions that include several states and convene over a period of two or three days. Of course, the granddaddy of all of these is the Annual National Square Dance Convention. Next month you can expect more than eight thousand dancers from all parts of the world to gather in Des Moines, Iowa, for the twenty-first of these giant, three-day, jumbo square dance events.

There's Much to Do

All of this is part of the fun-frosting on the cake for those who have learned to square dance. Perhaps you will want to join with other square dancers in one of the more than a hundred weekend and week-long vacation and square dance institutes located in some of the most beautiful vacation areas. Maybe you'll want to join with a group of square dancers and travel to Hawaii, the Orient, to Europe or Africa. It's all a part of the gigantic fraternity of which you are now a part.

Despite the great excitement of these "specials," when it comes right down to basics the most important part of the activity is you, the *dancer*, your *caller*, and the *club* in which you dance. Your affiliation with a regular square dance group, your growing friendship with others who share this activity, your help in recruiting newcomers for future square dance classes, and your growing enjoyment of this hobby are all part of the real values that lie ahead of you as a graduate.

Congratulations!

Now that You've graduated

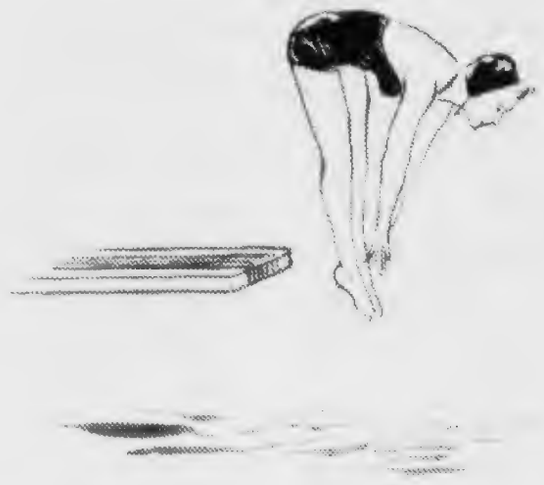
KEEP IN TOUCH

You'll be surprised at the storehouse of good times that lies ahead for you, the new dancer. There's one sure way to keep up with square dancing in your area and around the world. You'll read about it on page 62 of this issue.

SUMMER DANCING

(SUMMER NOT)







THIS MONTH MARKS THE END OF THE SQUARE DANCE YEAR IN MANY AREAS. Classes that started last autumn will be celebrating their graduation ceremonies and many club in the hotter portions of the country will be shutting down for a summer hiatus ready to break their warm weather hibernation sometime next September. Summertime has taken on new significance for square dancers around the world. The annual National Square Dance Convention (slated next month for Des Moines, Iowa) and square dance vacation institutes scattered across North America are all available to keep dancers on their toes during what is normally considered the slow period. In many areas, however, it's "business as usual" with classes, clubs and party dances running right through the summer months. With the advent of air-conditioned halls seasons mean little. However, the lure of vacation travel quite frequently causes a drain on club attendance that is offset in different ways. Some groups make use of outdoor slabs furnished by parks and recreation departments and here conduct fairly uncomplicated pleasure square dancing available to all dancers in the community. Occasionally the national parks will hire the services of a square dance caller and teacher. Many of the nation's most beautiful vacation spots lure the traveler with square dancing goodies. Here is a list of some of the summer dancing fun that is available during the coming months. No need to get rusty and forget all you ever knew about dancing. Keep this list handy when you go on your vacation trip this year. (Also refer to your April issue of SQUARE DANCING for a directory of vacation institutes.)

IN CANADA

British Columbia

Vancouver Parks and Recreation Commission sponsor free outdoor square dancing every Thursday June thru August from 8:00 to 10:00 pm. Ceperly Playground in Stanley Park, Vancouver, Vic Harris calling.

Campout and dance July 1 and 2. Christina Lake, B.C. Sponsored by Trail and District Square Dancers Association.

Nova Scotia

House of Roth, Clementsport, Nova Scotia. Every Wednesday and Saturday evening from 8:00 to 11:00 pm, with callers Gloria and Johnnie Roth. Full square and round dance week, July 1 to 8. Vacation for callers and spouses, July 9 to 15. (Callers must have been calling for five years or attended two sessions of Callers School with the Roths.) 11th year Callers School (for beginning callers) July 16 to 23. Labor Day Special, September 2 to 4, square and round dance session. Full camping facilities, heated pool, children's program under trained counselors. Phone 902-638-9934.

Yarmouth area, Wednesday nights last two weeks of July and four weeks of August at Braemar Lodge Summer Resort. Every Friday

night for campers and dancers at Loomers Campers Haven.

Ontario

July 8th and 22nd; August 12th and 26 at the Hayloft, Barrie, Ontario. Rounds 8:30 to 9:00; squares 9:00 to 11:00. Lorne and Betty Hay, phone 728-1566.

STATESIDE

California

Vaqueros of Corral de Tierra every Friday night at the Corral de Tierra Grange Hall 8:00 to 10:30 pm. Near Salinas, California. Call Jones 408-659-4044 or write Janie Jones, Story Rd., Carmel Valley, Ca. 93924.

1st, 3rd and 5th Saturdays, McDonald's Barn, 13201 Saticoy St., North Hollywood. Guest callers. Call 213-763-5973 for information.

Colorado

June 21 through Labor Day, Frank Lane's Dance Ranch, nightly except Sunday. Write Frank Lane, P. O. Box 3182, Estes Park, Colo. 80517.

Pre-Stampede Dance July 29 at S.L.V. Armory 5 miles east of Monte Vista, Colo.

Palmer Lake Town Hall, 1st, 3rd and 5th Saturday nights at 8:00 p.m.

Connecticut

Ketchallaits Summer Special, Friday July 21 at 8:00 pm. Knights of Columbus Hall, No. Colony Road, Meriden, Ct. Air conditioned. Contact Clint McLean, 271 Ann St., Meriden 06450.

Dancing inside and out Friday evening from 8 to 11 pm at the Surf Club in Madison, June 23, July 14 and 28, August 11 and 25 and September 8. Contact Marilyn Ryan, 35 Twin Coves Rd., Madison, Connecticut.

Georgia

Greater Atlanta Area Club dance all year long six nights a week. For further information contact Gus Muni, 563 Moore Ave., Forest Park, Ga. 30050. Telephone 404-363-2540.

Illinois

Dandy Dancers, VFW Hall, 423 S. Illinois, Belleville, Illinois. Air conditioned. Third Friday 8 to 11 pm. Joe Obal, caller.

Poyner's Promenaders, 2nd, 4th, and 5th Sundays from 7 to 10 pm. 2001 Heather Drive, Aurora, Illinois. Write P. O. Box 932, Aurora, Illinois 60507.

Indiana

June 2-4, Turkey Run Weekend, Marshall, Indiana. July 14-16 and 21-23 Campers Weekend, Shades State Park, Waveland, Indiana. Write Max Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

Kentucky

Saturday nights, May 6 through October 28; Friday nights May 26 through August 25, modern western and old fashioned mountain style dancing. Hoedown Island, Natural Bridge State Park, Slade, Kentucky. Caller Richard Jett. Write Box 584, West Liberty, Ky. 41472.

Louisiana

Springtime on the Bayou, May 13 at the Municipal Auditorium, Houma, Louisiana. Sponsored by Knight Twirlers and Bayou Cane Firehouse Squares.

Maine

June 3 thru October 8, every Saturday night. Camp A While, RFD #2, Carmel, Maine. Located 13 miles south of Bangor on 195 at the Carmel Winterport exit. Phone 207-848-5356.

Papoose Pond Campground, North Waterford, Maine. June 24 to July 1. Call 301-434-6334 for information.

Maryland

Double G Ranch, near Deep Creek Lake, McHenry, Maryland August 4 to 6. Call Les Chewning 301-434-6334.

Every Wednesday June 7 through August 9, Intermediate-Advanced Workshop. Decko Deck calling, 8:30 to 10:30 pm. Ridgecrest School, air conditioned. Riggs and Ray Rds., Hyattsville, Maryland.

Massachusetts

Happy Times Squares and Swingin' Singles. I.C.C. Hall, 304 Rantoul St., Beverly, Mass. Call Art T-Bow, 617-356-4924.

Sodom Mt. Resort Area Camp Grounds. Box 328 Westfield, Mass. 01085. Tel. 413-569-5291.

Summer dances every Thursday night at the K of C Hall, Granby Road, Chicopee, Mass. Guest callers and rounds, sponsored by the West Springfield and Chicopee clubs.

Every Wednesday night, July and August. Yankee Twirlers, Northeast Regional High School, off Farm Street, Wakefield, Mass.

Michigan

Summer Shadows Festival at the L. C. Walker Arena and Annex, Muskegon, Michigan. Air conditioned. Write Art Klimek, 2144 Reneer, Muskegon, Michigan 49441.

Monroe County Fairgrounds, Monroe, Michigan. Saturday June 17, Frank Boyd and the Flecks, 7:30 pm. Sunday July 9, Ernie Kinney of California and the Flecks. 5 to 8 pm. Saturday August 19, Jack May, 7:30 pm. Saturday, September 16, George Peterson, 7:30 pm.

Dudes and Dolls, Portland, Michigan Horsehead Lake Campout July 7 to 9, reservations necessary. June 17 Brush Street School 8 p.m. to 11 p.m. August 19 Annual Lawn Dance 8 to 11 p.m. Write Cindy Hair, R. #2, Portland, Michigan 48875.

Royal Squares "earn a badge" dances. June 3 in Ionia; June 17 at Englewood Campground, 9¼ miles north of Gun Lake State Park; August 26 at Ionia Fairgrounds. Write Mouw, 3131 Ottawa S.W., Grandville, Michigan 49418.

Mississippi

GO-FOR Squares, every Saturday at 8:00 pm. YWCA Main Branch, Jackson, Mississippi. Air conditioned hall.

Mississippi Gulf Coast Festival August 4 and 5, Biloxi, Miss. Contact Harold Smith, 4502 Kendall Ave., Gulfport, Ms. 39501.

Missouri

The Stepping Stones Square Dance Club dance every 1st, 3rd and 5th Saturdays at Mizpah Lutheran Church, McLaran Avenue and Park Lane in St. Louis. Contact Art Kilz 314-385-8913 for information.

Nebraska

Southroads Highway 73-75 June 10, July 29, August 12, Omaha, Nebraska. June 17, July 15 and August 26 at Commercial Savings and Loan, 45th and Dodge, Omaha, Nebraska.

New Hampshire

Angle Pond Grove Camping Area, Rt. 121 A, Sandown, N.H. Write Box 401, E. Hampstead, New Hampshire 03826. Phone 603-887-4434.

New Jersey

Rovin Squares Camporee, July 20 to 23, at Bloomsburg Fairgrounds, Bloomsburg, Pa. Square and round dancing, accomodations for 150 squares, square dance shop, fashion show and other features. Contact Lin and Barbra Doughty, 213 Elkins Rd., Cherry Hill, N.J. 08034. Phone 1-609-667-2308.

Northern New Jersey Square Dancers Association sponsored dances every Wednesday from 8 to 10:30 pm. June 28 and August 30 at Maywood Avenue School, Maywood; July 19, August 2, and August 16 at Woodbridge Shopping Center, Woodbridge; July 26 Garden State Plaza, Paramus; August 9 at Brooklawn Jr. Hi School, Parsippany and August 23 at Bergen Mall, Paramus. Rounds between tips.

New York

Cayuga Cut-Ups Square Dance Weekend July 15 and 16. Emerson Park, Owasco Lake, Auburn, N.Y. Call Bill and Barb Wilkinson, Pine Ridge, Auburn, N.Y. 13021.

July and August, every Sunday from 2:00 to 5:00 pm. Leland Center, Schroon Lake, N.Y. Guest callers.

Ponderosa Hall, Airport Road, Scotia, N.Y. (Albany, Schnectady and Troy area). For information call 518-399-1053.

(Please turn to page 51)

Guide to Better Dancing

DANCER MODULE

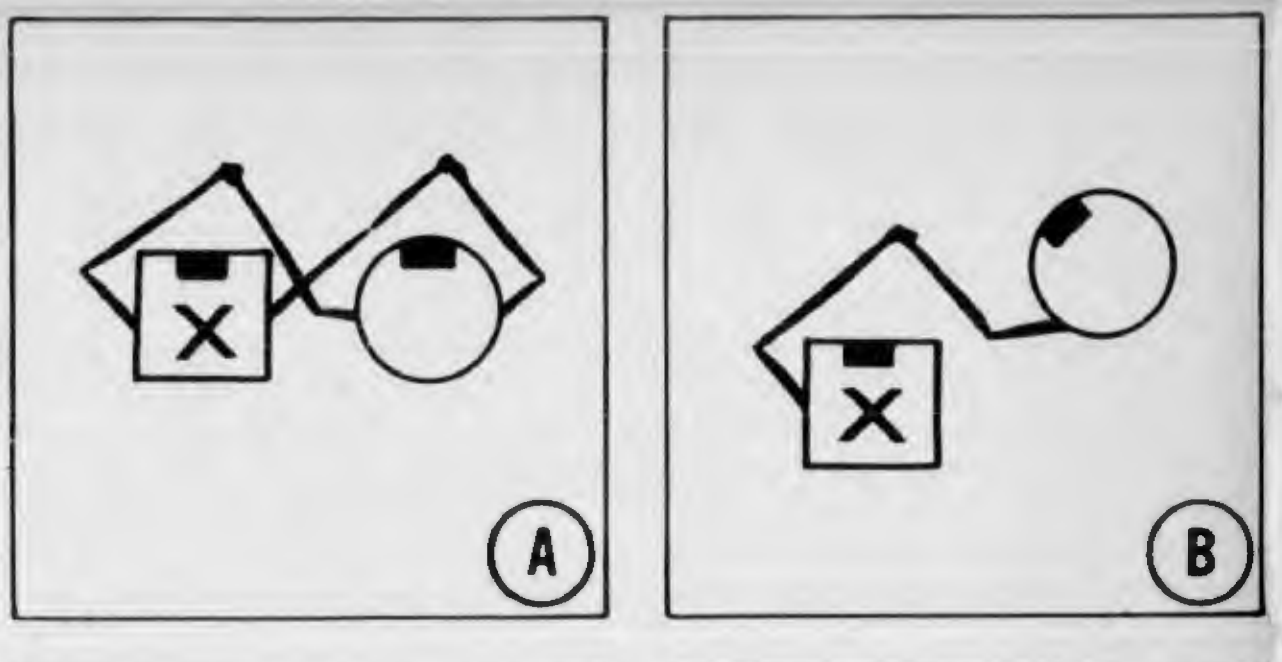
IN THE EARLIER DAYS of square dancing, it was not uncommon to encounter as many as half a dozen different ways to do one particular movement. The reason was simple. The dancers didn't move from one area to another. And callers – not the professional traveling types we have today – very seldom got out of their own area to see what was happening somewhere else.

Sometimes a dancer, moving into a community from another area, brought along his *recollection* of how a particular movement was done. Quite frequently it was altered slightly, and this *incorrect* method became the *correct* method in that particular area. That's why there were as many as six or eight ways of

promenading, four or five ways of doing a swing and a number of different hand holds for a right and left grand, right and left thru, etc.

Later, when square dance caller's courses brought leaders from all parts of the country to one spot for training, the lines of communication were improved. In the late 1940's square dance publications began to show up on the scene, and here again, once certain movements could be documented there was not the great chance of them being misinterpreted. Even in the modern scene, however, there were occasional goofs.

One appeared in 1947 when the movement "All Around Your Left Hand Lady–See Saw Your Pretty Little Taw" was first introduced. (See SQUARE DANCING – December '71 Page 13.) In all parts of the land, the movement was taught as a clockwise turn around the corner, then a counterclockwise turn around the partner – *except in Texas.* Here, by mistake, the movement was just reversed and the dancers moved counterclockwise around their corner first, then clockwise around their partner. All went well for a time until a jamboree brought dancers from different areas into Texas and the resulting traffic jam of dancers was unbelievable.



Red Hot

Another instance of confusion grew out of the call "Red Hot". The majority of dancers across the country did the dance as it was originally created. From a promenade position (A), with the four couples promenading around the square, on the call "Red Hot", the dancers released their right handholds. The man, holding the lady's left hand in his left hand (B), would sweep her in toward the center (C). The man would release the lady's hand and as he moved forward (D) the lady would move behind him and in front of the next man for a right forearm turn (E).

From this point, "Red Hot" would simply follow the call, *"Turn that right hand lady with a right arm round. Now turn your partner by the left, with a left arm around. To the left hand lady (corner) with a right arm round. Back to your partner with a left arm around. Now promenade your corner when she comes down."*

For some unknown reason, in Southern California while the call was the same the ladies, instead of moving across in front of their partner to the center, would simply do an independent left face turn (F) and move directly to the man behind them. From there the action would be the same as before. Here again, confusion reigned for a while.

In recent years when a caller has wanted to use the call he has most frequently preceded it by saying, "Let go of the right–pull the ladies to the center, go Red Hot, etc."

Of course, the Red Hot movement today is done from more setups than from just a promenade. The call simply means that the men start by turning the right hand lady with the right arm. And should you be in Southern California one fine night, don't be surprised if the caller calls Red Hot and expects the ladies to do a solo U Turn Back just as it was done a couple of decades ago.

The Dancers Walkthru

An Installation Apropos to Springtime

THE CACTUS SQUARES, of central California, put the baseball fever to good use by adapting their installation of officers to a baseball game. Large signs were placed around the hall indicating first, second and third base, each on a different wall. The pitcher's mound was at the front of the stage, with home plate being at the rear of the stage. Additional signs were marked Ticket Gate, Bullpen and Refreshment Stand.



Those in charge of the installation wore baseball caps. Paper cutouts duplicating the club's symbol (a cactus plant reaching through linked squares) were rubber-cemented to the front of the caps.

Refreshments for the evening were hot dogs and root beer.

The installation program took the form of a radio broadcast and went like this:

Announcer One: Good evening, ladies and gentlemen, this is Station––, 1480 on your radio dial. We are at NWC Stadium, home of the Cactus Squares, to bring you tonight's game. There is a break in the action right now, so I will take this opportunity to introduce myself. I am Vince Thully and this is my partner, Jerry Sogette.

Announcer Two: Before we give you tonight's line-up we'd like to set the stage. The infield is in great shape; however the outfield will be a little troublesome. The grass has not filled in where the palm trees were planted as obstacles for the bleacher fans. The pitcher's mound has an excellent rise to it (with red carpet yet), but the bases will be a little hard to run unless the players have on their extra long spikes.

Announcer One: The team is taking the field. If you have your score cards ready, we'll give you the line-up.

Announcer Two: The Grounds Keepers are ––––– and they have been signed to decorate the stadium this year.

Announcer One: Public Relations Man and his assistant are –––––. All team publicity and history are in their keeping. See them for a team photo. They also are equipped for all those news items.

Announcer Two: The Concessionaires are –––––. Hot coffee and other goodies are their responsibility.

Announcer One: Farm Team Managers for the minor leagues are –––––. They will be whipping the class members into shape next year for the major league.

Announcer Two: The Player Representa-



tives and Hi-Desert Delegates are ———. Any problems connected with player pensions and salaries, they'll try to ignore.

Announcer One: Our Team Scouts and association delegates are ———. They'll be scouting the area in their Volkswagen for additional team members.

Announcer Two: Ticket selling and over seeing all money matters belong to ———. They already have declared that nobody will get by the turnstile without a ticket.

Announcer One: No team would be complete without a Traveling Secretary and assistant. Ours are ———. If you have any complaint over your accomodations or notices, give them a call. Their telephones are in excellent operating condition.

Announcer Two: A couple who just signed their contract for this year (the only holdouts) are the Player Coach and the Trainer plus additional chores as Vice-President. Here are ———.

Announcer One: And now, here is the man who just signed a brand new year's contract for an undisclosed amount of money. Pretty low, we hear. In fact the amount of money is so low he had to get his wife a job as shortstop with the team. Our new manager and short stop ———.

And in order to keep this team on the air and to keep track of all plays, I would like you to meet our Play-by-Play Announcer and his Sound Engineer ———.

Before any team takes the field, there is always that pause that refreshes. For our particular team we have a very special water boy. Please bring the water bucket out.

And now here is the gavel that signifies your office as President of the Cactus Squares. May you have an excellent year and loads of fun square dancing.

* * *

As the various new officers were called up, each was presented with a tiny gift representative of his office; flower pots for Decoration, toy cars for the Representatives; money for the Treasurer; toy telephone for the Secretary; a baseball bat for the President's gavel, etc.

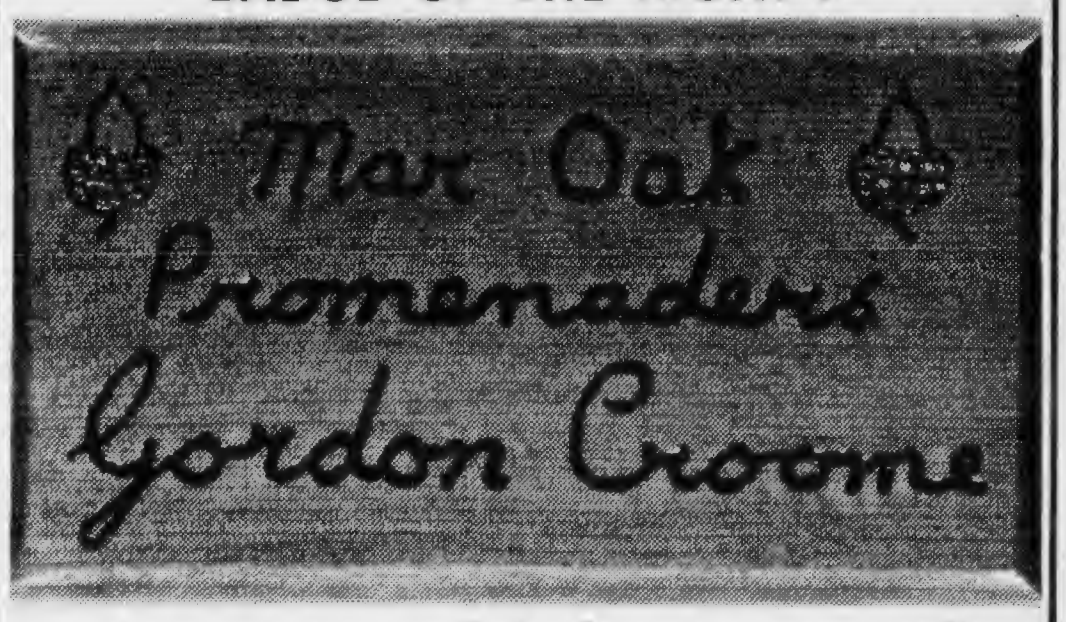
The special water boy came out carrying a bucket of water which he cleverly switched to a second bucket filled with confetti, showering the new officers just as the program ended.

Undoubtedly you recognized the various officers being installed as:

Grounds Keepers—Decorations
Public Relations—Publicity
Concessionaires—Refreshments
Farm Team Managers—Class representatives
Player Representatives—Council delegates
Team Scouts—Association representatives
Tickets—Treasurer
Traveling Secretary—just that
Coach and Trainer—Vice President
Manager—President
Announcer and Sound Engineer—Caller and taw

So what's left to say but Play Ball!

BADGE OF THE MONTH



A most unusual badge is our candidate for this month. Handmade of wood with the design and writing burned in, the finished product has been sanded, smoothed and beautifully varnished.

The Mar-Oak Promenaders dance in Vancouver, British Columbia, in the Marpole-Oakridge Community Center. Thus the first syllable of the title of the Center helped establish the club name.

A willing club member donated the labor and talent to make the badges and the club caller donated the clasps for the backs of the badges. With no cost involved, the members decided to take up a collection and send the money (they might have spent on badges) to a local children's orphanage.

A real labor of love!

PR "U" MOTION

getting involved is part of the fun

Tom Carroll, Chairman of the Promotion Committee for the Square Dance Federation of Minnesota, had some excellent ideas which he penned in the September 1971 issue of *The Roundup,* official publication of the Association. Most of his comments could be adapted quite easily by other areas or individual clubs on a scale to meet their particular needs. All his suggestions are worth paying heed to.

PRUMOTION: Funny spelling you say — or spelled it wrong, you say? Not really! Pr"u"motion is really promotion with "u" in it. "Me?" you say, and to that I say, "Certainly". If not you, who else? If anyone were to say, "Let John do it"; it surely would never get done. What's to be done? We'll get to that a little later. For now let me say promotion is the job of *everyone,* excluding *no one.* Surely someone promoted you into square dancing and you like it; otherwise you wouldn't stay.

Now let's see what can be done. First of all, the job of promoting square dancing to the non-dancing public is as extensive as the mind's eye and as comprehensive and boundless. We on the committee are expanding slowly, but each and every idea "you" may have is not, to say the least, expendable. We need them all . . .

The following is a list of things that the committee has presented and is working on:

Poster and post cards

Brochure—Do You Dare To Be Square?

R U Looking For Togetherness?

National and State Square Dance Week

Newspaper promotion articles — Shopping Center demonstrations

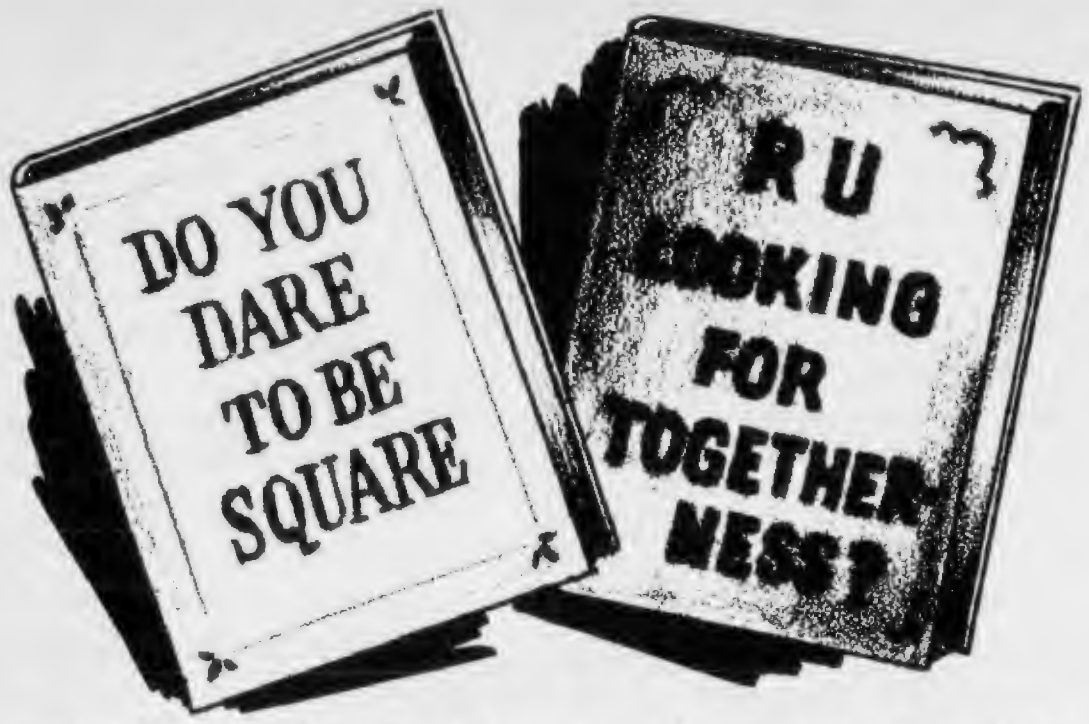
Convention promotion (Promoting at other conventions with skits, demonstrations, etc.)

TV and Radio (a tough nut to crack!)

And last but not least YOUR idea. It may be a beauty.

Let's start with posters . . . These posters are intended to interest the non-dancing public and should be displayed in churches, store windows, fraternal organizations, shopping centers, riding clubs, office bulletin boards, to name a few, mainly in a controlled atmosphere where they can be checked on periodically. Reason? — the post cards attached to the poster. They represent many more dancers for your club because when these cards are taken by an interested party and dropped in the mail, their name is sent back to you as a prospective dancer. The post cards are available to you in any amount, within reason, and should be filled out in the following manner. On one side you will find a section of the card marked "postcard furnished by club or caller." Please write your name or club name in this area before placing the cards on the poster as this is the only way your committee has of returning this card with the prospective dancer's name to you.

Next to the brochures . . . Feeling a need for something that could be given to the non-dancing public which would explain to them what square dancing really is like, we developed a pamphlet or brochure which contains not only printed copy about our wonderful activity, but pictures as well, to help give



outsiders a better picture of square dancing. The pictures and reading material are put inside an exciting, picturesque, contemporary-type brochure with two alternate covers: Do You Dare To Be Square? And R U Looking For Togetherness? This particular piece of advertising is really quite self-explanatory and needs only attention from YOU to be digested. Before any of these are handed out, particular care should be taken to put a name and proper information for contact on the back of the brochure in the proper place and then used and used and used.

. . . State Square Dance Week, along with National Square Dance Week, is probably the best opportunity in the whole year for YOU to promote square dancing in your area. Once again let me emphasize, at this time, this is where YOU come in. You have a personal obligation to help. Ask your club president, caller, or whoever may be in charge, "What can I do?" Just in case they may be without ideas, let me suggest just a few. To begin with, how about asking your mayor to proclaim Square Dance Week in YOUR town or city. Put on demonstrations, exhibitions or just plain, good old-fashioned square dancing. Where? Malls of shopping centers, local festivals (not square dance festivals), local parades, church doings, county fairs, or even the grand opening of your local super market. Just offer your services. When it's free you'd be surprised how many will accept.

Attention callers: I am sure you will be asked to do something too. I am also sure most of you will – for free that is. Let me tell you a little story as to why it's important for you to donate your time. The other day a woman called me and asked if I would come to her region and put on a demonstration with a few couples for State Square Dance Week. My reply was, "Fine, but Mr. such and such, a caller, lives close by, why don't you contact him?" To which she replied, "Oh but we did and he charges too much." For demonstrations during Square Dance Week we charge? Come on guys, let's make this the biggest promotion in your area they've seen for years.

Briefly mentioned here are other phases of our Promotion Committee: Newspaper promotion . . . newspapers have been contacted throughout the State. An ad is being placed in these newspapers which will contain a coupon good for one free square dance lesson. All of the club presidents and club callers will be getting a letter in the near future giving them more information regarding this. We are presently compiling a list of square dance classes, all the pertinent information such as time, place, caller, etc. Any help that you could give on this would be appreciated.

Now let me make one final plea. Here's a little something for YOU to think about. I often hear, "Square dancers are the nicest people in the world, especially in time of trouble." Now let me ask a question. Wouldn't it be wonderful if ALL the people in the world were SQUARE DANCERS? Let's try to do something to have everyone be a part of our wonderful world of square dancing.

PLEASE DO SOMETHING!
NOW IS THE TIME!
ONLY "U" CAN HELP.

ANSWERS TO LAST MONTH'S QUIZ

In April one column was headed To Titilate the Mind. We hope we did just that and to doublecheck your results, here are the answers:

1. A rolling stone gathers no moss.
2. Too many cooks spoil the broth.
3. People who live in glass houses shouldn't throw stones.
4. The early bird catches the worm.
5. All that glitters is not gold.
6. Don't put all your eggs in one basket.
7. A fool and his money are soon parted.
8. It is an ill wind that blows no good.
9. Look before you leap.
10. To err is human; to forgive divine.

THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

The Cowboy Dance Part 1

ANY DISCUSSION of that great American hero, the Cowboy, is fraught with emotional hazards, for he has become the alter-ego of nearly every American, the backbone of movies and television, and—if he didn't exist as we like to think he did—he certainly should have. For openers in this brief discussion of the Cowboy Dance I must state that the Cowboy, as we like to think of him, never existed in the West; that, while the cattle industry was important in the settlement and development of the West, the role of the Cowboy himself was only incidental and of no more real importance than the role of the gandy dancer in the railroad industry; and that—and here I shall immediately find myself challenged on all sides—the Cowboy had scarcely any influence on the Frontier Dance.

The so-called Cowboy Dance, in fact, did not really appear until after 1930, when Lloyd Shaw undertook his monumental and nearly single-handed revival of the Frontier Dance. This dance remained basically the old Clod-hopper Dance, with some cowboy words thrown in. The dancing public, excited by this fine dancing which they themselves had let slip almost into oblivion, assumed that any "western" dance revival had to concern itself with dances of the cowboys, and at once the official costume became a strange sort of garb which we would call "latter-day cowboy."

This wasn't new, by any means. For decades every celebration in the west, be it related to a mining or agricultural observance, had caused everyone to dress up like the great folk-hero—never like a farmer or a miner, but always like the latest Hollywood version of how a cowboy dressed. The tourists expected it, since they were convinced that the West was "Cowboy Country." Worst of all, the natives expected it, since we westerners have been more completely converted to the Cowboy Myth than any other body of people in the world.

No one will dispute the importance of the Cowboy in driving the Texas herds north to the Kansas shipping points, in helping to establish the great beef empires and ranching industry of the 19th century West. They worked slavishly and competently at their job, and in addition had about them an aura of romance and individuality that appealed to people following more prosaic and uninteresting occupations. Even the brothers of Mari Sandoz, despite their strong prejudice against cattlemen and cowboys, liked to dress up in cowboy garb and ride bucking horses.

Many things contributed to the creation of the Cowboy Myth. We can level fingers of scorn at people such as Bill Cody and Ned Buntline, and thence to a small army of eastern journalists who came west in search of copy and more often than not found reality so dull that they had to embroider their dispatches. The gentle and somewhat credulous Owen Wister, albeit a fine writer, created a romantic *Virginian* which vastly appealed to makers of early movies and to less literate imitators. Zane Grey found the magic formula and really set the western novel in its romantic form, the first of another army of popular novelists and pulp magazines.

Along came the movies, making everyone in a big hat into a sort of super-marksman, super-horseman, super-romantic superman. All that was needed was the vast public desire for reassurance that the West was not nearly settled, the Frontier nearly dead, and the role of the cowboy made nearly obsolete. Let England have its King Arthur and Robin Hood. We, by jiminy, had our Cowboy, a timeless hero who became more romantically visualized and popularly believed in as barbed wire, Tin Lizzies, towns and civilization sapped the last remaining wildness from the Wild West.

We came up with a hero who spent all his time chasing and killing other men on horses. He used a six-shooter that would fire eleven bullets without reloading, and used it so often that the West today really should be buried beneath a foot of old lead slugs. He could ride a horse at a full gallop for 600 miles without doing more than making the horse breathe hard. He was so busy chasing himself and others for one purpose or another that we should have wondered who the heck was doing the chores back at the ranch. He could fire a hundred rounds at the man he was chasing without once scoring a hit, and then suddenly pull off a miracle of marksmanship that would make Annie Oakley go into a convent, she at last having witnessed a genuine miracle. He would fight another man so hard and brutally that both should have been dead in 30 seconds, and yet both were hale and hearty within another 30 seconds.

And we all have come to believe this, however farfetched it may be. We have come to believe that anything designated as "western" *has* to be about cowboys, and that anyone doing anything "western" has to do it in a cowboy costume.

When the cowboys arrived in Kansas with their trail herds, the Clodhopper Dance had already long been flourishing. And those early cowboys were hardly interested in going to a dance rather than to a saloon and gambling house. Most of them couldn't dance, indeed could scarcely move about when not in the saddle. They were not particularly welcome to begin with, bringing as they did vast herds of Texas beef to compete with the beef already being raised by resident farmers and ranchers. The whole thing operated to the advantage of the Texas growers and the Chicago meat-packers, and the beef industry which had been growing up in the west in the year prior to the spectacular post-Civil War drives suffered a great deal.

As the railroads moved on and more and more open range was preempted for large grazing programs, so did the immigrant populations grow. Squatters, small farmers, homesteaders and other non-cowboy types proliferated a thousand times faster than did the cowboy. Laws began to restrict unfettered (and illegal) use of the open range until only in such isolated places as Wyoming and Montana did the concept of gigantic beef-ranching and large payrolls of cowboys survive. When Owen Wister visited his English hosts in Wyoming and created his romanticized and largely implausible *Virginian*, the cattle industry in most of the other frontier states had already become less vigorous, less romantic, and more regulated and successful than it had ever been before. The Cowboy had become no more important than the hired man who dug post-holes or plowed fields for a farmer. But the Cowboy was much more romantic. Farm and city kids alike aspired to be another Tom Mix or Hoot Gibson, or anybody else more romantic and colorful than reality.

Next month author Bob Cook concludes the section on the cowboy and the role he played in the Frontier Dance.



TAKE A GOOD LOOK OK

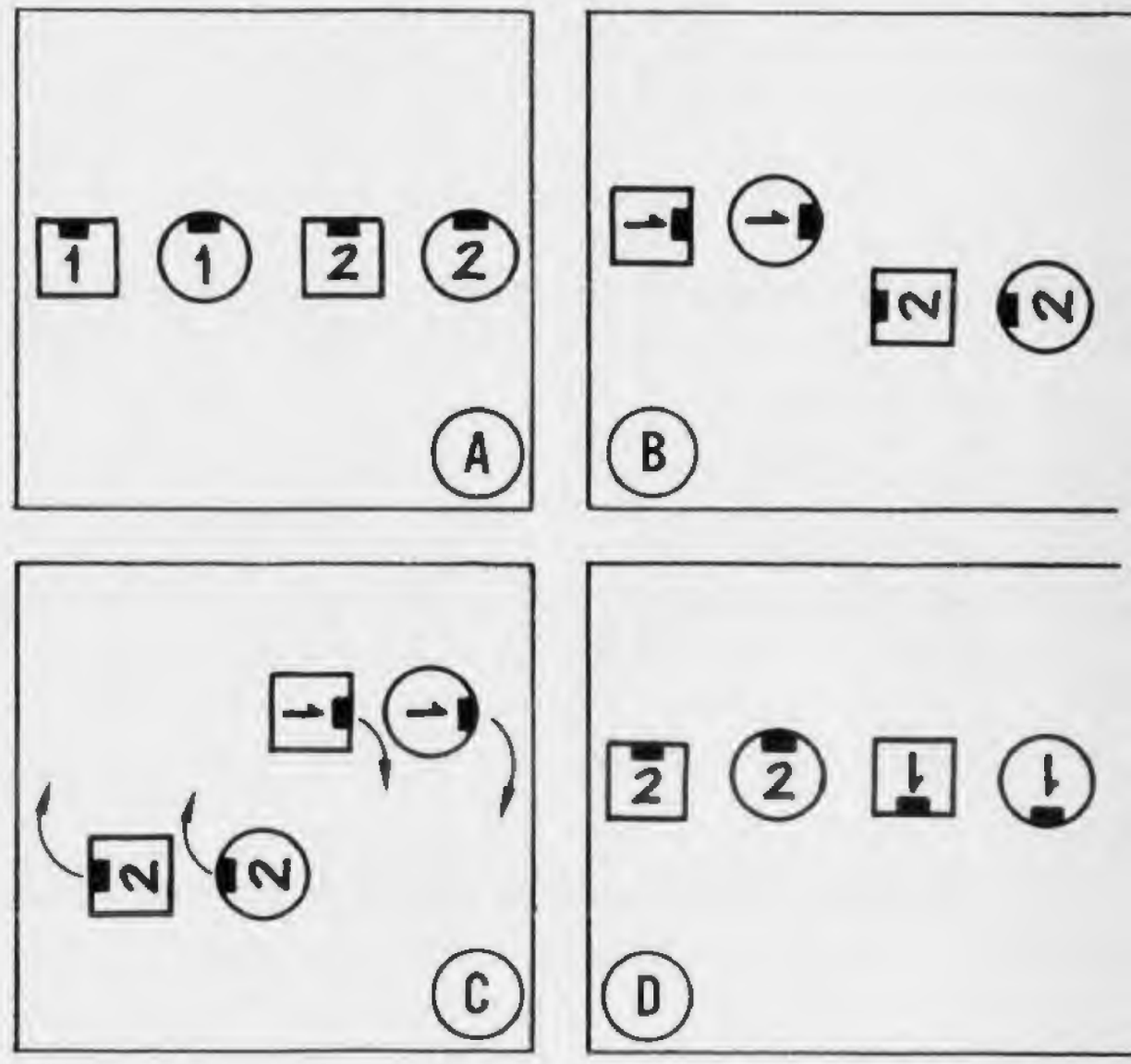
a feature for dancers



JOE BARBARA

Joe and Barbara look at some smooth and some rough spots in Tag the Line

TAG THE LINE: *From any even numbered line of four, six or eight dancers in any facing direction or combination of facing directions, dancers turn to face the center point in the line. Taking a short side step to their left they move forward, passing right shoulders as they pass beside the other dancers. As they are moving they will be given the follow-up command which will tell them which direction to turn individually. (i.e.) Right: After having passed by the other dancers each dancer will turn at right angles to end in a two-faced line; Left: Each dancer will turn independently at left angles into a two-faced line; In: All dancers will face in toward the center of the set; Out: All dancers will face out, away from the center of the set.*



JOE: Sometimes when we're introduced to a new experimental movement we try it once and then never hear it again. In the last couple of years there have been a few exceptions. One of these, Tag the Line, made it recently as a basic (No. 75). And we're glad.

BARBARA: As a rule this movement is done quite smoothly and we'll have to hand it to our caller for selecting good logical examples.

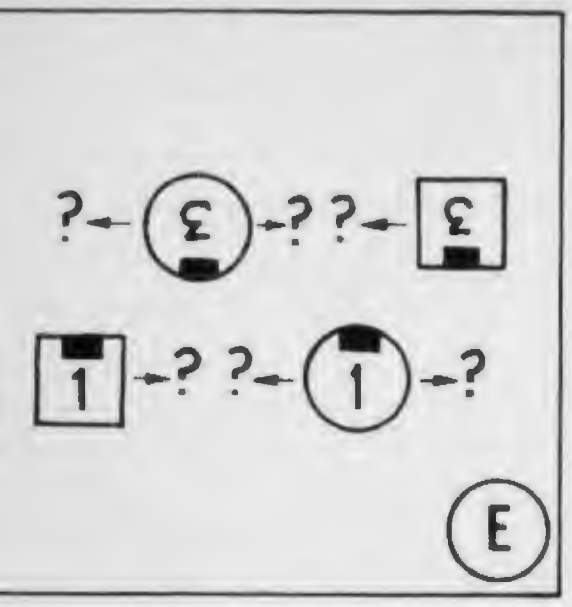
JOE: It's easier for me to remember which way to face when the movement is called from a line of four dancers (A). It's no problem for me to determine which half of the line I'm in in order to face the center, take a slight side step to my left (B) and walk past the other couple.

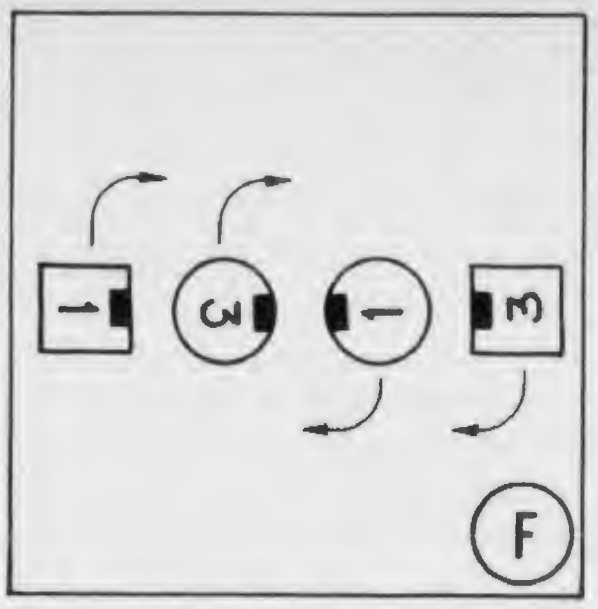
BARBARA: Joe and I agree that when in a line of four facing the same direction we sometimes have to talk to ourself, "I'm on the left end of the line, I need to face to my right in order to face the center, etc." At any rate this automatic reaction has always been a bit of a problem for me in this movement and I notice from jerky reactions on the part of some of the other dancers that it is the same with them. It's a bit easier from a two-faced line.

JOE: I also find that I'm appreciating the caller more when he's definite as to which way I should face; right (C and D), left, in or out. Usually an experienced dancer can sense what's coming without anticipating the caller, and by hearing the next call actually find that the facing direction comes easy.

BARBARA: Not long ago we happened to have Tag the Line called to us in a way that didn't make sense. In talking with our caller later he agreed with us.

JOE: We were in an ocean wave when the





call came (E). Now Tag the Line *must be called from a line*. An ocean wave is more like two facing couples than it is a line and if we were simply to turn to face what we thought was the center of the line, we might have passed left shoulders rather than right shoulders with the couple with whom we were working.

BARBARA: As it turned out the caller meant for us to step forward first, then turn to face the center *of that line* and veer slightly to our left (F). Our point here is that any movement that is not clear tends to detract more than it helps. We were so confused (along with the rest of the dancers) that we hope the caller has decided to drop that particular combination.

JOE: There are enough movements that are smooth and make real sense in the caller's vocabulary today that, speaking from the dancers' standpoint, we'd like to see some of this non-danceable stuff relegated to the circular file.

SQUARE DANCE WEEK

Tailoring Square Dance Week to Your Area's Needs

THERE IS NO STEREOTYPED METHOD of planning for your area's participation in Square Dance Week this coming September. The actual value of the observance will be in direct ratio to what it will do for square dancing *in your community*. Simply because some program is effective in one area does not necessarily mean that the same program will bring your dancers the desired results.

What do you hope to accomplish by participating in a coordinated, international promotion? Do you hope to encourage new dancers to come into the classes that will be starting the week after the big observance? If so, then your area's program will have to appeal to the potential dancer. Notices to civic, religious and fraternal groups offering "one night stands" as a means of providing a "sample" of square dancing is one way. There are many others.

Do you hope to get a good, contemporary square dance program introduced into the schools in your area? Then perhaps demonstrations as part of school assemblies will help to do the trick. Perhaps an in-service clinic for the school administrators and teachers, showing what modern teaching methods are available, will win them over to your side.

Are you looking for a way to say "thank you" to the city fathers for allowing your groups to use schools and other publicly owned facilities for your clubs and classes? Maybe then an *appreciation* night, to which all of these VIPs can be invited, is your answer. Who knows what a colorful display of modern American Square Dancing will lead to in the way of cooperative community assistance in the future?

You may want to "Bring Back the Drop-outs" or salute all of the past square dance club presidents or simply make your area more aware of what this activity is all about. If you're not sure just what your *purpose* should be, then why not call a "brainstorming session" and try to decide.

Square Dance Week *can be* a great success but it does need a purpose and a direction.

RECIPE
for a Good Round Dance

ROUNDANCER MODULE

by June Berlin, Staff Writer for SQUARE DANCING magazine

WHEN A NEW ROUND DANCE routine appears on the scene one hears many comments from both dancers and teachers. The dance may be said to be a "good" dance; it may contain interesting steps; perhaps it is fun to dance and the music may be considered good to great. But what really makes it good, or interesting, or fun?

A round dance routine is a blending of the music and the steps—the basics or movements used by the choreographer in interpreting the music. No matter how skillfully the movements are put together, if the music is poor the quality of the dance as a whole suffers.

Music Sets the Mood

The music "sets the mood" of the dance. It determines not only the tempo and the type of rhythm but the "feel" of the dance in its entirety. It may be marvelous listening music, suitable for establishing an atmosphere and even with an orchestration that is out of this world, but if it doesn't *make you want to dance*, something is lacking. So it would follow that the major ingredient of the recipe must be the music.

Interpretation Is Important

The second ingredient to be considered is the interpretation of the music. This means not only determining the tempo, rhythm and mood of the music – it also means a complete analysis of the particular recording. Counting the number of measures in each musical phrase is every bit as important as considering the movements incorporated into the routine. Nothing is more frustrating to a dancer who recognizes musical phrasing than to attempt to dance a routine which completely ignores that aspect of the music. This could be compared to reading a long sentence which contained no punctuation. How would one know when to start, when to pause for breath, and when to stop? It would be very difficult to understand or find much meaning in such a sentence.

Of course, there is also music that is "characterless." Any movement or combination of movements can be made to fit music of this type. It doesn't necessarily follow that a routine written to "characterless" music would result in a good dance, however. It could end up as one of those "hard to remember" routines.

Basics are taught to beginners in groups (full box, forward and back two-step, two turning waltzes, etc.). For drilling purposes these "pieces" of the routine (groups) are combined into 4 and 8 (or even 16) measure "parts" so that they conform to the musical phrase. Later, when the dancers are exposed to dances that are not phrased properly, all the time and effort put forth to teach this very thing is wasted. So often dancers are heard to say, "The music is pleasant and the figures are interesting, but we have trouble remembering the dance." Even though they profess to have no knowledge or "feel" of phrasing, you can be sure that most of them do, however subconsciously.

Melody Plays a Part

The melody of the music is still another part of the composition of a good round dance. Analyzing this can help to establish the "repeats." It can also lead to monotonous repetition unless the dance can be choreographed in such a way that too many repeats can be avoided. Melody also aids the choreographer in choosing the movements to be used and in making the dance flow well. Such things as crescendos, grace notes, counter melodies, or perhaps one single note may inspire the choreographer and result in a unique figure – which in turn could be one of the factors that makes it a good dance and a popular one.

A study of the popular classics, dances that have worn well and lasted over a period of many years, will show that the choreographers have taken into consideration the complete

interpretation of the music.

The Dance Should Flow

The final ingredient that goes into the making of a good routine is, of course, the actual steps and the body movements required by those steps. It doesn't matter how interesting or how enjoyable they might be when done alone (or in another routine), if they do not properly blend from one to another the desired result is not attained. Many round dances completely ignore such things as body mechanics, natural body movements. If dancers are forced to move in a manner entirely alien to that which is natural they will "fight" the dance. Certainly many of these awkward and unnecessary movements *can be done* by "fudging", but the question is: "Should dancers be required to compensate for poor choreography?" Ever try making a right face turn with a left foot lead without compensating for the turn on the previous step?

Three ingredients that make a good round dance have been discussed; certainly there are others to be considered. We have a wealth of new material every month but so few dances really make the grade. Perhaps it's time for choreographers to study all of the possible ingredients carefully and take them into consideration before releasing their next offering to the dancing public. After all, wouldn't it be better to compose one really good dance than ten poor to mediocre ones?





Glen and Beth McLeod–Des Moines, Iowa

AN ACCOUNTANT and office manager for Sumner Pontiac, Glen McLeod is also an avid sports fan and will always be found on New Year's Day with at least two TVs and a couple of radios all going at the same time. When he has time on his hands he likes to play with music and dance steps and choreograph a dance.

Beth is a homemaker who loves to entertain friends in her home. Her hobbies include crafts, gardening and sewing. She designs and makes all of her own square dance dresses and you'll always find her helping with the decorations for the Harvest Ball, Central Iowa's Round Dance Festival. Another interest of both McLeods is helping with after-party entertainment. Many dancers throughout the Midwest have seen Glen's impersonation of Charlie Chaplin.

The love of music and rhythms had much to do with this couple's early interest in each other. Glenn plays piano and saxophone and Beth enjoyed tap dancing for many years while growing up. They both loved ballroom dancing during the days of the big band era.

With three very young daughters to care for in the early 1950's, the McLeods turned to hoedown square dancing for recreation. When Western Style Square Dancing came to Des Moines in 1953, they were the first to try it. Fascinated by the early couple dances, they eagerly tried to teach their friends everything they learned. Interest in rounds really grew when they first attended Lighted Lantern Square Dance Camp in Colorado in 1955.

The following year at Lighted Lantern, Manning and Nita Smith devoted the entire week in instruction on how to teach round dance basics. It was decided that any teaching the McLeods did from then on would be in classes concentrating on basic steps, using simple practice routines and changing partners often to keep it fun. Fun is spelled "Dancing." Their first class was started in the fall of 1956 and there have been many, many since then.

Glen and Beth have served as instructors at many state and national conventions, festivals, and as staff members at Lighted Lantern and Kirkwood Lodge. At the present time their energies have been turned to their job as Vice Chairman in charge of the round dance program for the 21st National in Des Moines. They'd like to remind all square and round dancers that "Iowa is for you in '72."

•Chapter fifteen

continued

Prompting and Cueing

By Don Armstrong, Grand Cayman, B.W.I.

As the author pointed out last month, prompting or cueing dances is not simply relegated to contras and quadrilles. As this chapter continues, he explains how cueing can be of help to the person teaching rounds or in patter calls and singing calls. As we go on, Don tells how to use prompting and how to practice the art so that you can become thoroughly proficient.

Practicing is the Next Step

In preparation, choose a record and count *out loud* each 8-count phrase all the way through the record. Say *1*-2-3-4 . . 5, 6, 7, 8, etc. Emphasize the first and fifth counts. When this becomes almost instinctive, select a different record and repeat the whole process. Next select a good CALLED contra record and practice calling that dance in *unison* with the recorded caller. This should be followed up by DANCING the dance *while calling in unison,* and then finally calling it yourself *while dancing.* Remember that every call should be completed just BEFORE the "1 count" on which the dance action starts. If the caller finds himself *calling* on the "1 count", he needs more practice. This same practice can apply to a quadrille, but there are fewer good quadrille records from which to choose.

Total comprehension of the dance and the prompted call comes next. The contra dance "Broken Sixpence" (recorded with and without calls on Shaw #155) will make a good example. Each LINE will represent an 8-count phrase. The CALL will start on the "5 count" each time, and the CAPITAL LETTERS will indicate where the accented "beat" actually is, within the words.

——,	——,	——,	——;	With the ONE,	be LOW,	you DO,	sa DO;
1	2	3	4	5	6	7	8
——,	——,	——,	——;	Now JUST,	the MEN,	you DO,	sa DO;
1	2	3	4	5	6	7	8
——,	——,	——,	——;	NOW,	the LA,	dies DO,	sa DO;
1	2	3	4	5	6	7	8
——,	——,	——,	——;	ACTIVE,	CPLS,	SWING,	in the MIDDLE;
1	2	3	4	5	6	7	8

That illustrates the first half of the dance. It could also be written another way wherein the the dash mark (—) is used to represent a "wait" count and the words of the call are written in the last half of the 8-count phrase. To illustrate with the SAME dance:

—, —, —, —; With the ONE beLOW you DO sa DO;
—, —, —, —; Now JUST the MEN you DO sa DO;
—, —, —, —; Now the LAdies DO sa DO;
—, —, —, —; ACtive COUples SWING in the MIDdle;
—, —, —, —; DOWN the CENter FOUR in LINE;
—, —, —, —; TURN aLONE come BACK to PLACE;
—, —, —, —; BEND the LINE and CIRcle FOUR;
—, —, —, —; STAR by the LEFT the OTHer way BACK;

"Broken Sixpence", called throughout in this fashion, would soon create a problem whereupon the dancers would tend to rush the call and start the action slightly before the next "1 count." This comes from the fact that it does not normally take 4 counts of music to get the command across to the dancers. The SAME call should then be modified as follows:

—, —, —, —; —, —, Do sa do below;
—, —, —, —; —, —, Men do sa do;
—, —, —, —; —, —, Ladies do sa do;
—, —, —, —; —, —, Actives swing;
—, —, —, —; —, —, Down in fours;
—, —, —, —; —, —, Come on back;
—, —, —, —; —, —, Circle four;
—, —, —, —; —, —, Star left;

Now the call becomes a more perfect "prompt"—getting the command across JUST BEFORE the "1 count" on which the dance action will start. The caller simply counts 1, 2, 3, 4, 5, 6 and gives the call. The caller must also remember that the FIRST CALL must be given DURING THE MUSICAL INTRODUCTION so that the dancers can START on the FIRST "1 count." Not only do the dancers dance to the phrase but the total dance ends when the music ends each time through the tune. This becomes a perfect blending of music and dance—choreography in a more true sense.

Other contras and quadrilles can be done with exactly the same method. The goal is the same no matter how complex the timing becomes. In a prompted dance the command should be given just before the musical point at which the action should occur.

How to Cue a Dance

Round dances are cued in exactly the same manner. If the caller or teacher will apply the same basic theory of the prompt to rounds and mixers the results will be similar. Naturally, he should start with the more simple rounds or mixers. and develop his technique before moving into the more complex patterns. To

repeat, the technique of "prompting" and "cueing" is exactly the same.

Other Applications of Prompting and Cueing

The expert caller, the true "professional," not only uses the technique of prompting and cueing in contras, quadrilles, rounds and mixers, but uses this technique in almost every square dance he calls as well. That little "extra" directive calling is based on a thorough understanding of how and when to prompt or cue ahead to set up the dancers so that they are in a position to, or are capable of, responding to the next call. He is merely prompting within the structure of his own timing and becomes the caller who uses fewer walk-thrus and gets more accomplished than the caller who can not handle it. For example, in a singing call, the use of a Grand Square in a break following a Promenade Home can be set up beautifully by prompting the dancers *during the promenade*— "Heads face in, Sides face partners, GRAND SQUARE." The dancers start smoothly into motion at *exactly* the right instant and execute a perfect Grand Square action finishing at absolutely the precise moment the caller starts the next figure IF IT WAS PROMPTED at the correct time. The expert caller uses this same technique to enhance his patter calls as well and the result is a polished call and a well executed dance.

9-12 FWD TWO-STEP; FWD TWO-STEP; (Bfly Vine)SIDE, BEHIND, SIDE, THRU ; PIVOT, -, 2, -;
Repeat action of Meas 1 thru 4

13-16 SIDE, CLOSE, CROSS, -; WALK FWD, -, 2, -; SIDE, CLOSE, CROSS, -;
(W Turn to Shadow pos) IN PLACE, -, 2, -;
Repeat action of Meas 5 thru 7 (3 meas);

— — — — ONE AND THREE RIGHT AND LEFT THRU

— — — — — — HEAD LADIES CHAIN

— — — — TWO AND FOUR RIGHT AND LEFT THRU

— — — — — — SIDE LADIES CHAIN

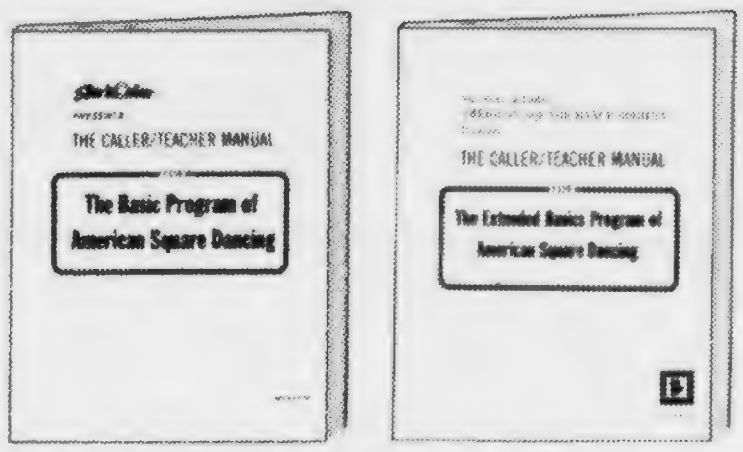
(Top) Round dance "cue sheet" with measures involved followed by the cues in capital letters and directions in small type. (Bottom) A quadrille "prompt notes." Dashes indicate call pauses.

The great teachers of the past urged their followers to take and use the good things they had. In turn they learned from their predecessors. One of the great things they passed on to us from the dancing past was the use of the prompted or cued command. This made it possible for us to use contras, quadrilles, more rounds and mixers, and do a better job in our calling of singing and patter squares. Prompting and cueing are professional tools available for the using. Use them wisely.

BULLETIN TWENTY EIGHT

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

The two companion Manuals cover Basics 1-50 and 51-75.



Completion cards for each of the plateaus are now available



Our Caller/Teacher Manual for the Extended Basics has only been out a short time but already we're hearing glowing reports. Apparently the 50 Basics Program (covered in the initial Caller/Teacher Manual for the Basic Program of American Square Dancing) and the Extended Program are paving the way for some good solid sanity in many square dance areas.

The beautiful thing about each of these programs is that they can be adapted to fit any area's specific needs. They're designed to keep the greatest number of people interested and active in the hobby. Apparently, in areas where they are being used they are helping to reach this goal.

Incidentally, the completion cards, both for the Basic Program and the Extended Program are available and ready for use. Callers graduating a class, either from the 50 Basics or from the 75 Basics program can provide each of the graduating dancers with this identification, which may help them locate a square dance club that meets their needs. (These handsome cards are available, $1.25 per hundred for either category, minimum order 100.)

Start a Talking Campaign in Your Area

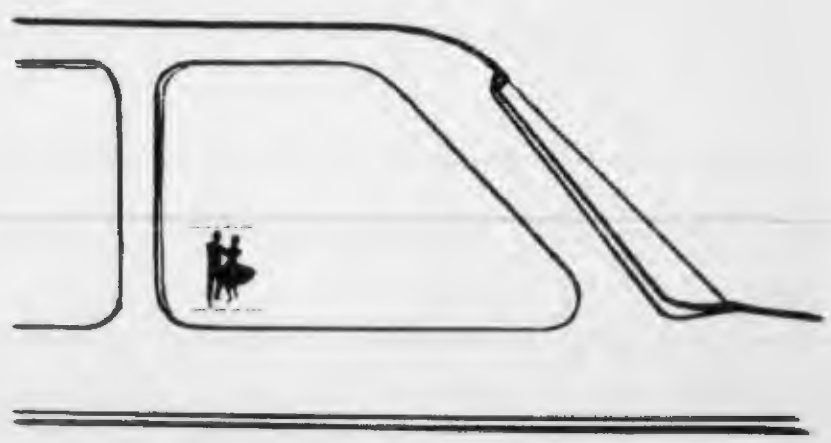
Display your S/D ASDS DECAL!



Easy to affix — easy to recognize

Now is an excellent time to start a subtle square dance "awareness" campaign in your area. It's simple. Use the attractive windshield decal you received with your Sets in Order American Square Dance Society membership card. Regulations regarding the display of decals on windshields differ in some states and provinces. Usually, a corner of the rear window or the rear left side passenger window is an excellent spot.

This emblem of your society is designed to attract attention. The silhouette of the couple doing a waist swing, framed by a white square, lets folks know that you are square dancers without being unusually obvious and without cluttering up the windows of your car. With all members displaying their decal on at least one car in the family, we can be sure of more than 25,000 ambassadors on the freeways, neighborhood thoroughfares, and in the parking lots throughout the land. Who knows? You might have an opportunity to interest a non-dancer in a new beginning class or catch the eye of a traveling square dancer from another area. It's all a part of making the rest of the world square dance conscious.



DISPLAY YOUR SQUARE DANCE DECAL WITH PRIDE!

A Knitted Cape

The cape continues in popularity as a cover-up for square dance dresses. Here's a popular model which has been modified by Jeanne Thornburg of Ridgecrest, California.

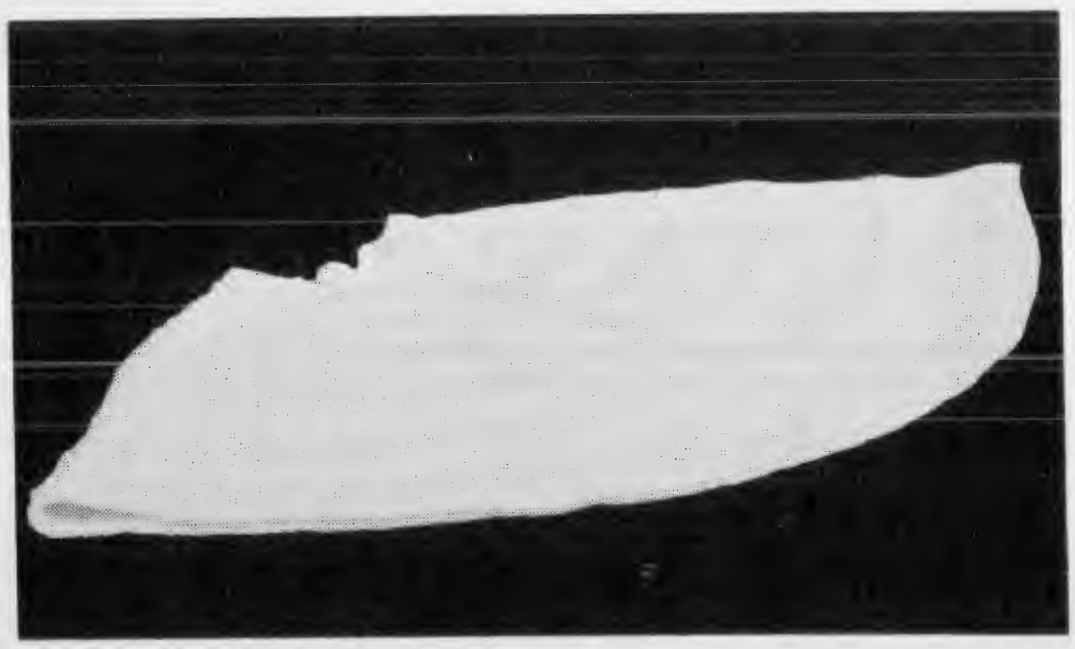
Materials: 8 oz. of 4 ply nylon or wool
No. 10 needles, 2 long straight or one round
No. 8 needles for finishing neck

(It is simpler to knit this cape on a round needle as it is less bulky to carry around and to work with. You knit back and forth as you would with straight needles.)

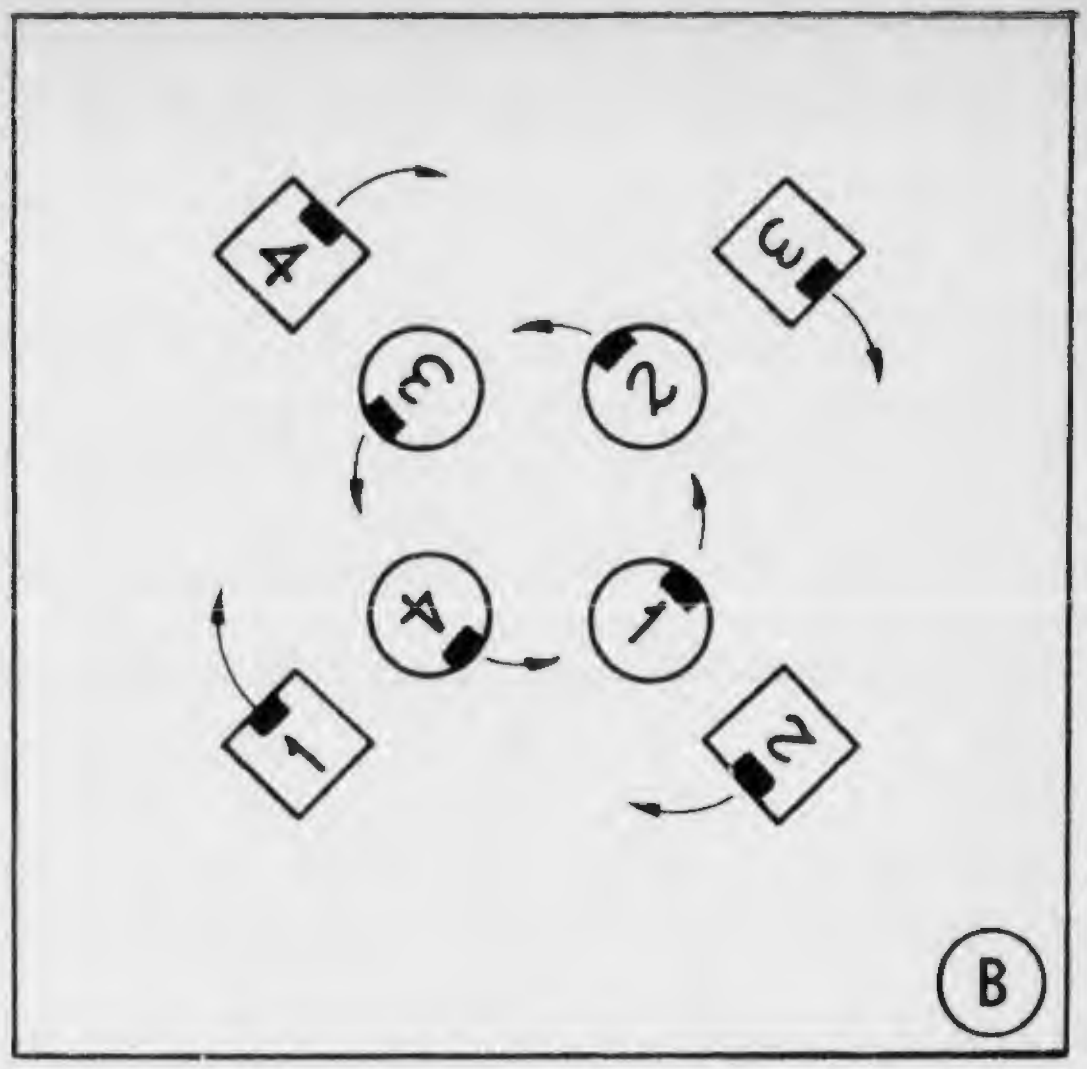
These directions are for a cape 14½ inches long. For a longer cape, you may need two more ounces of yarn.

Note: For every row, begin and end with 5 sts of seed st. Increase rows and seed st stripe always begin on right side, and the increase rows are directly before and directly after each seed st stripe.

Beginning at the neck edge, cast on 63 sts. Work 3 rows seed stitch k 1, p 1, repeat to end of row, end with k 1). FIRST INCREASE ROW – Seed st 5, k 1, * inc. 1 st by knitting in back of next stitch in row below, then k 3; repeat from * 17 times, end last repeat k 1, seed st 5. (81 sts) P 1 row, k 1 row, P 1 row (stockinette, beginning and ending each row with 5 seed sts). SECOND INCREASE ROW – Seed st 5, k 2, * inc. 1 st as before, k 4; repeat from * 17 times, end last repeat k 1, seed st 5. (99 sts) P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows (a point to remember – your seed st stripe will always be correct if you have an odd number of stitches on your needles). P 1 row (beginning and ending with 5 seed sts). THIRD INCREASE ROW – Seed st 5, k 2, * inc. 1 st as before, k 5; repeat from * 17 times, end last repeat k 2, seed st 5. (117 sts) Work 5 rows stockinette st, starting with P row, and beginning and ending each row with 5 seed sts. FOURTH INCREASE ROW – Seed st 5, k 2, * inc. 1 st as before, k 6; repeat from * 17 times, end last repeat k 3, seed st 5. (135 sts) P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows. P 1 row (beginning and ending with 5 seed sts. FIFTH INCREASE ROW – Seed st 5, k 3, * inc. 1 st as before, k 7; repeat from * 17 times, end last repeat k 3, seed st 5. (153 sts) Work 5 rows stockinette st, starting with P row and beginning and ending each row with 5 seed sts. SIXTH INCREASE ROW – Seed st 5, k 4, * inc. 1 st as before, k 8; repeat from * 17 times, end last repeat k 3, seed st 5. (171 sts) P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows. P 1 row (beginning and ending with 5 seed sts). SEVENTH INCREASE ROW – Seed st 5, k 4, * inc. 1 st as before, k 9; repeat from * 17 times, end last repeat k 4, seed st 5. (189 sts) Work 7 rows stockinette st, starting with P row, and beginning and ending each row with 5 seed sts. EIGHTH INCREASE ROW – Seed st 5, k 5, * inc. 1 st as before, k 10; repeat from * 17 times, end last repeat k 4, seed st 5. (207 sts). P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows. P 1 row (beginning and ending with 5 seed sts). NINTH INCREASE ROW – Seed st 5, k 5; * inc. 1 st as before, k 11; repeat from * 17 times, end last repeat k 5, seed st 5. (225 sts) Work 9 rows stockinette st, starting with P row, and beginning and ending each row with 5 seed sts. TENTH INCREASE ROW – Seed st 5, k 6, * inc. 1 st as before, k 12; repeat from * 17 times, end last repeat k 5, seed st 5. (243 sts) P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows. P 1 row (beginning and ending with 5 seed sts). ELEVENTH INCREASE ROW – Seed st 5, k 6, * inc. 1 st as before, k 13; repeat from * 17 times, end last repeat k 6, seed st 5. (261 sts) Work 9 rows stockinette st, starting with P row, and beginning and ending each row with 5 seed sts. TWELFTH INCREASE ROW – Seed st 5, k 6, * inc. 1 st as before, k 14; repeat from * 17 times, end last repeat k 6, seed st 5. (279 sts) P 1 row (beginning and ending with 5 seed sts). Seed Stitch Stripe – Work 3 rows. P 1 row (beginning and ending with 5 seed sts). THIRTEENTH INCREASE ROW – Seed st 5, k 7, * inc. 1 st as before, k 15; repeat from * 17 times, end last repeat k 7, seed st 5. (297 sts) Work 9 rows stockinette st, starting with P row, and beginning and ending each row with 5 seed sts. Seed Stripe Border – Work 7 rows seed st, bind off loosely. Neck Finishing – With No. 8 needles, pick up the 63 sts at neck and work 5 to 7 rows (depending on how wide you want) of seed st to form standup collar. Bind off. Neck Fastening – With No. 10 needles, cast on 3 sts. Work in seed st for approximately 27 rows; bind off. Form this strip into a Figure 8; sew together. Sew two 1½ in. round buttons at neck edge and loop knitted strip around to fasten neck.





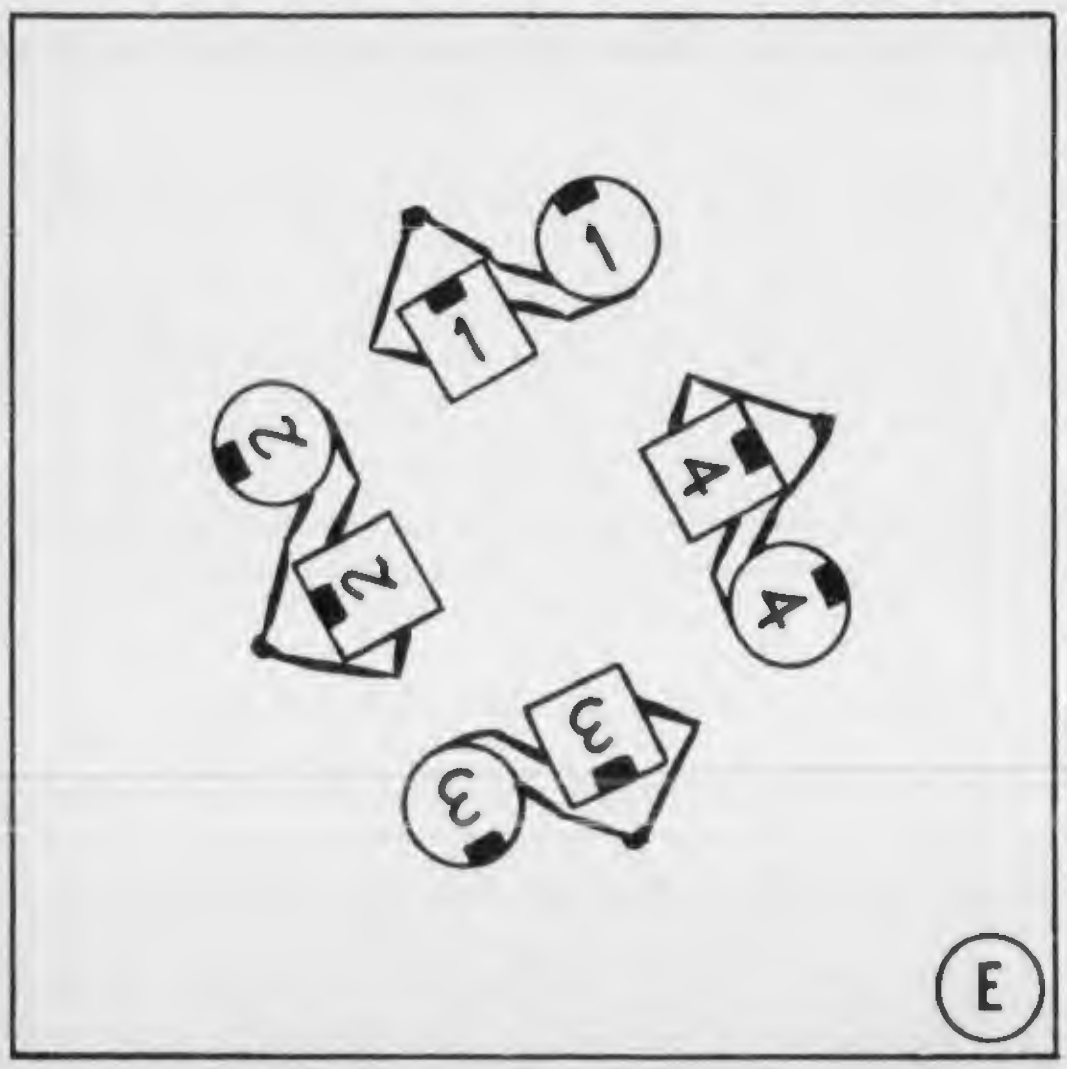


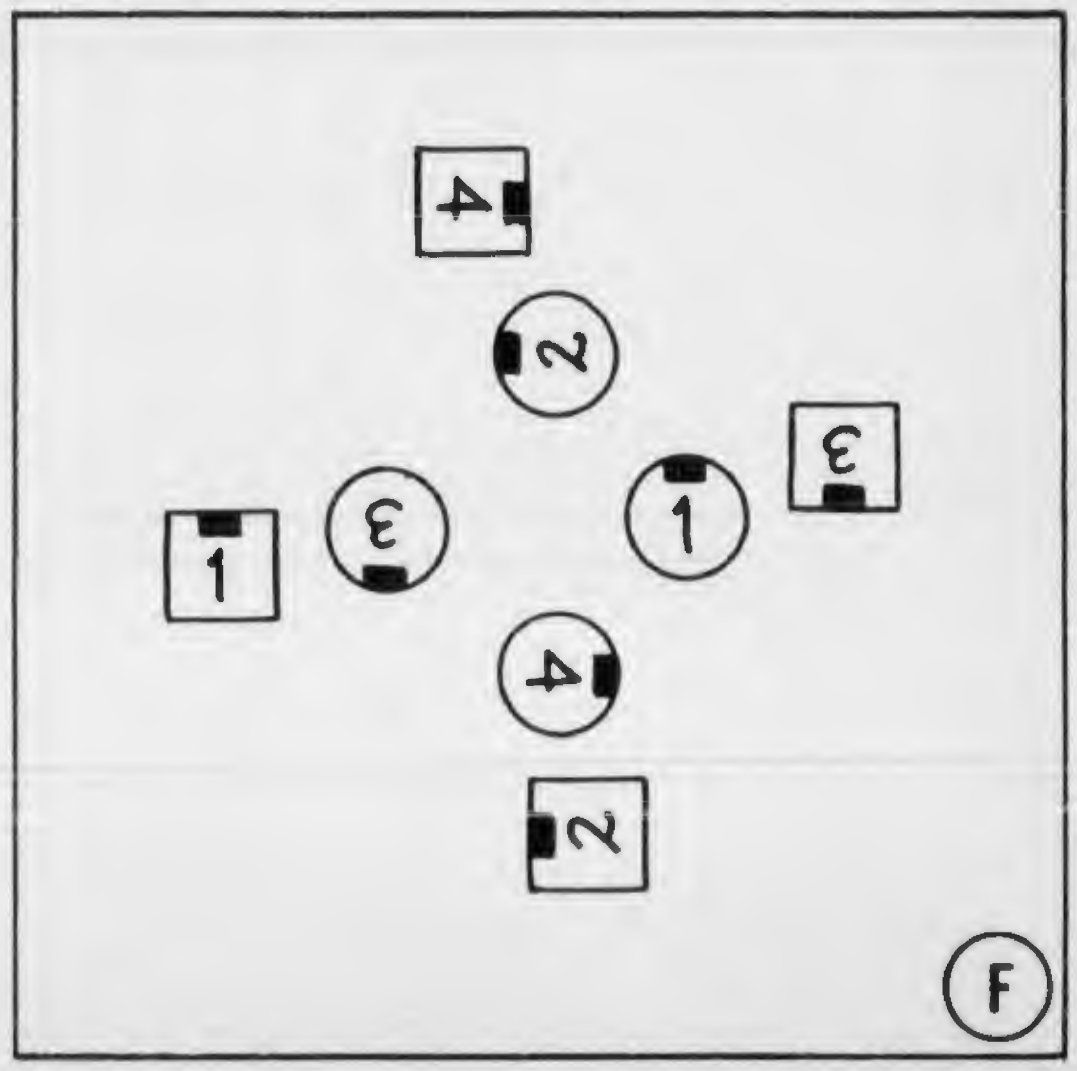
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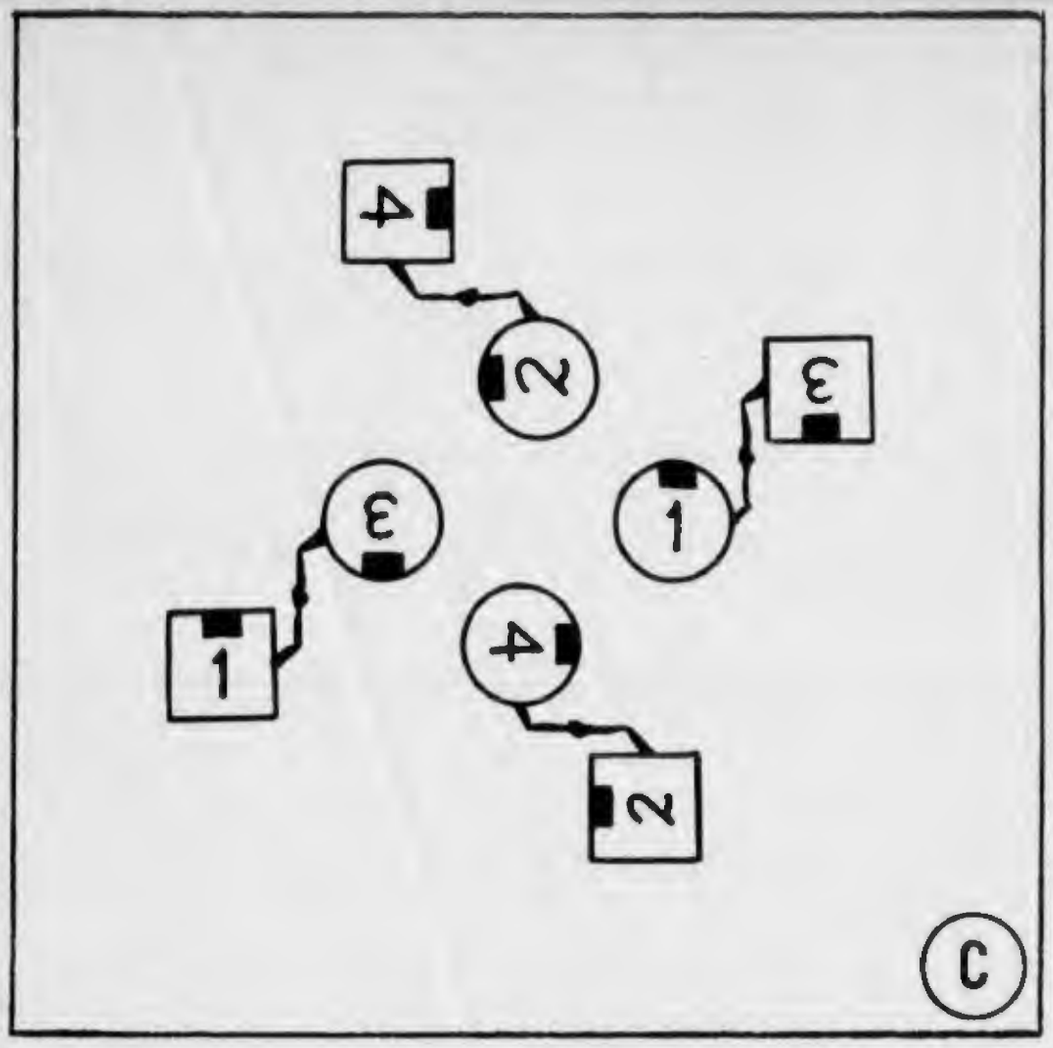
ALL FOUR COUPLE MOVEMENTS

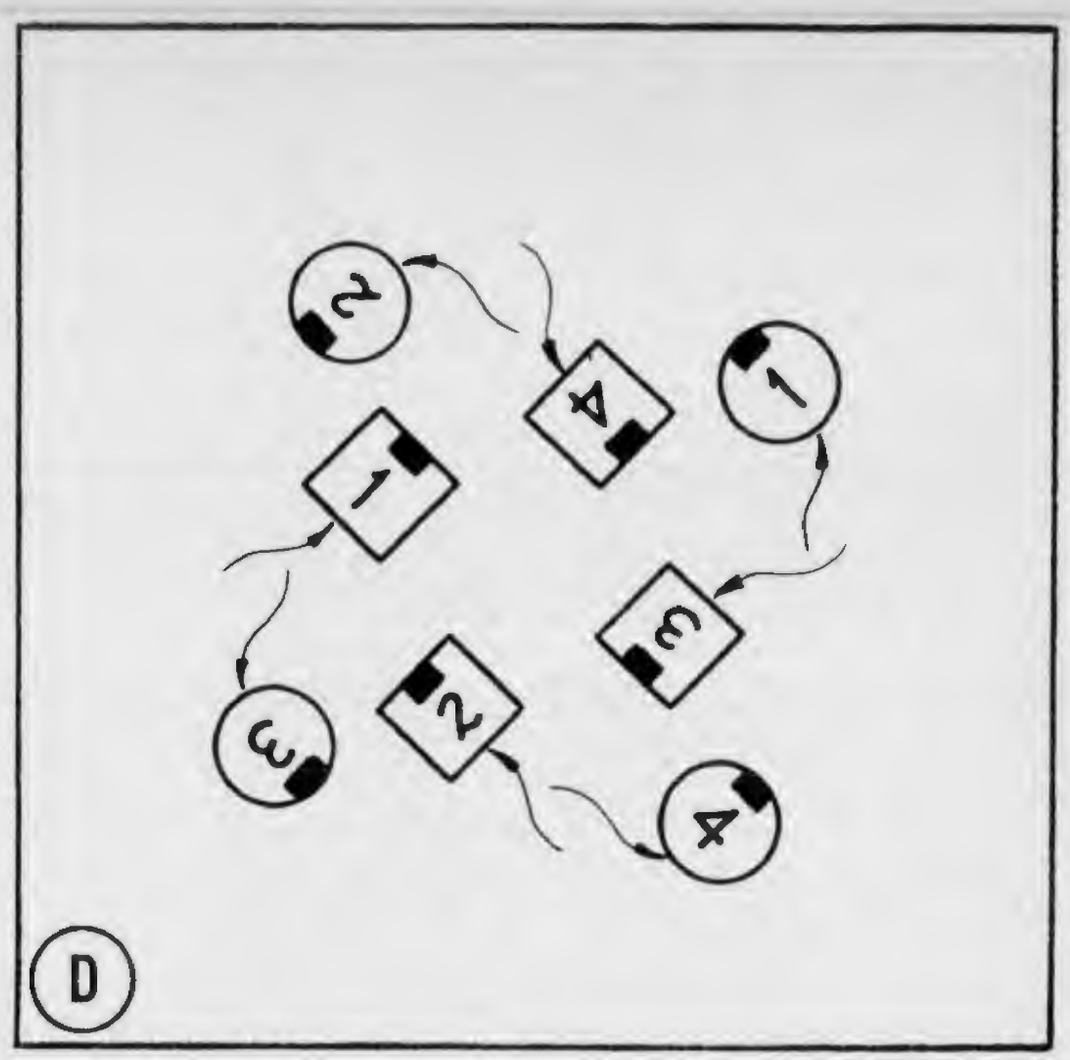
THERE'S A PRINCIPLE to be followed when doing any of the all four couple movements (All Four Couples Right and Left Thru; All Four Couples Pass Thru; All Four Couples Cross Trail Thru). If you think of yourself in terms of the first and third couples facing each other, and ignore the side couples, you can go thru the movements as though only two couples were involved.

In All Four Couples Right and Left Thru, we start from a square (A). Each dancer faces his corner and with the men moving clockwise on the outside and the ladies counterclockwise on the inside, each dancer passes (ignores) his corner (B). Then, just as he would do in a regular two couple Right and Left Thru, he gives his right hand to his original opposite lady and they pull by each other (C). As they move ahead to the next person each man moves to the inside of the square







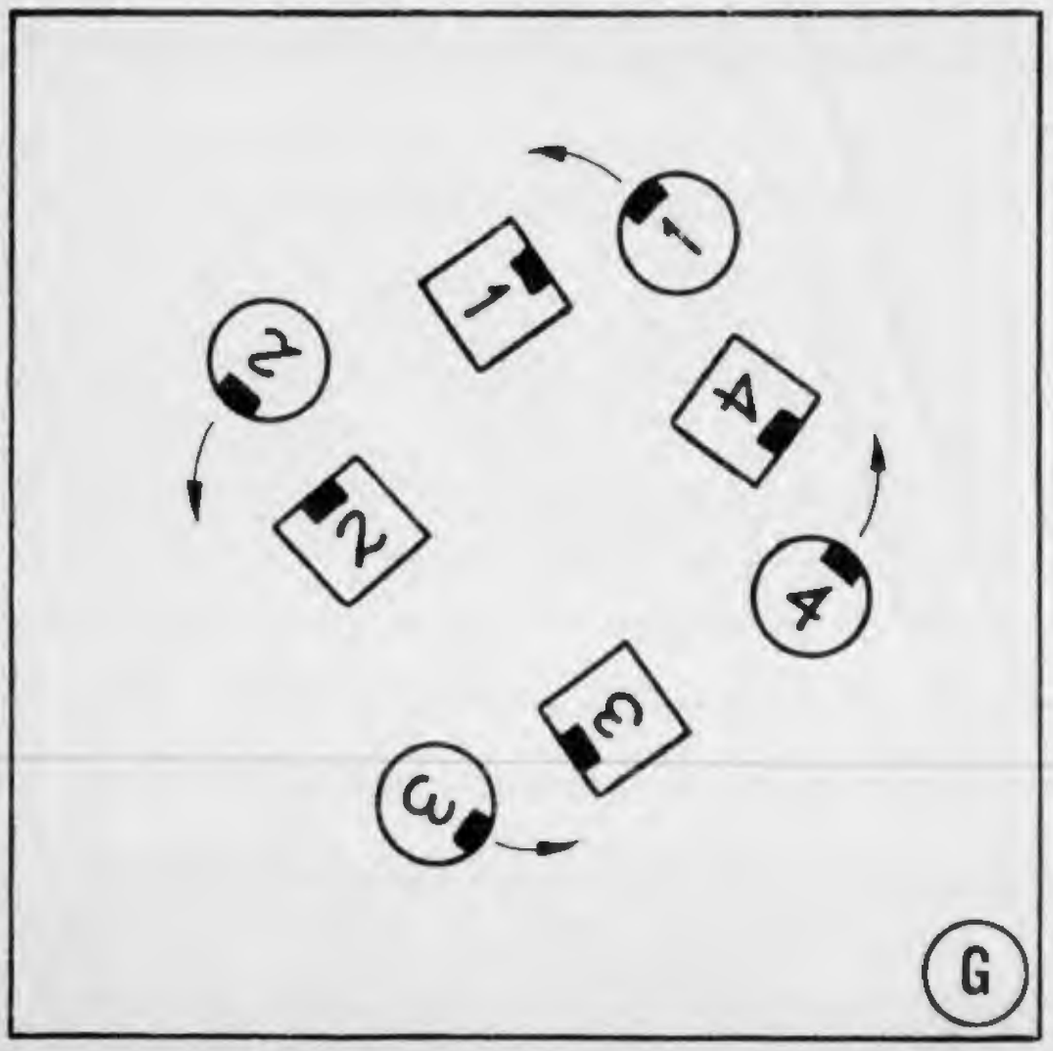


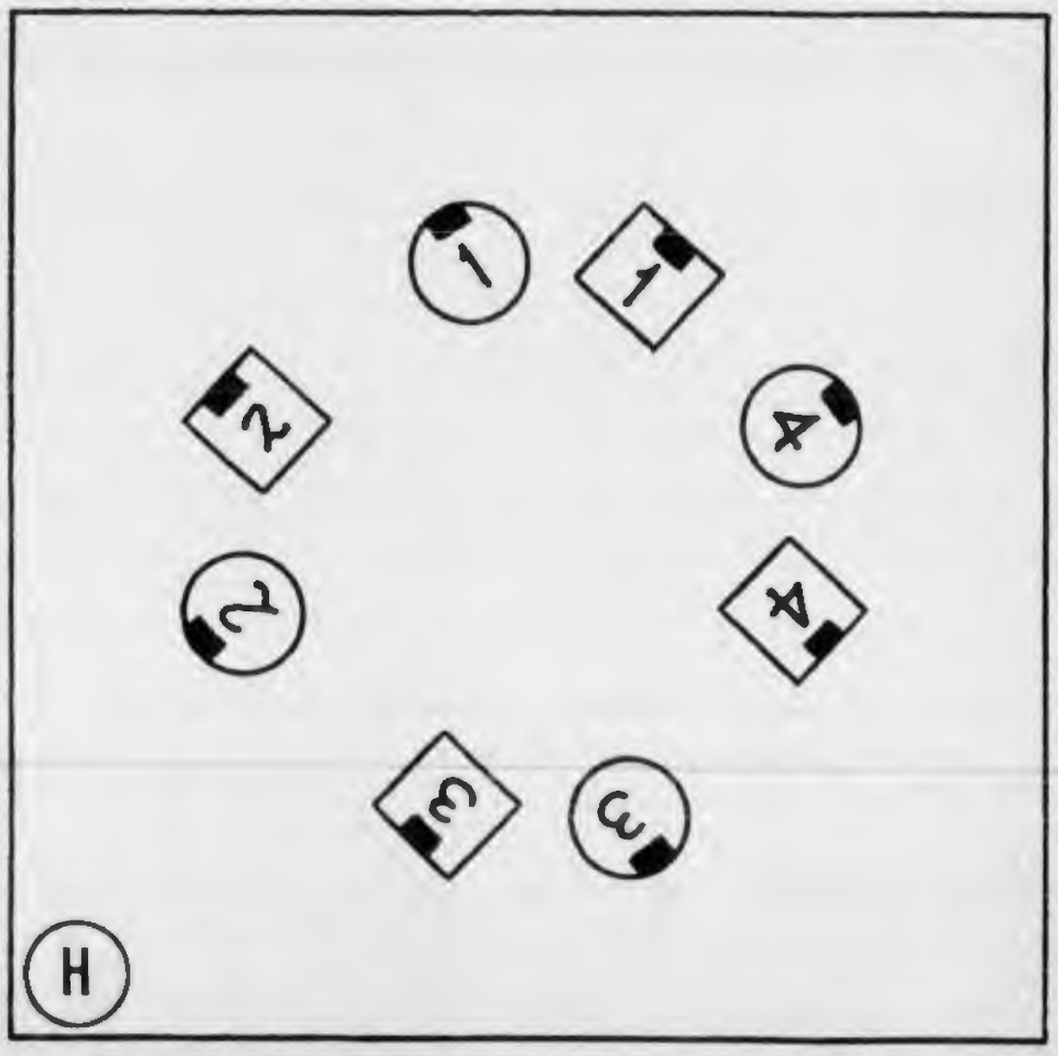
in front of that next lady as she moves to the outside (D). He then meets his original partner. Giving her his left hand, he puts his right hand in the small of her back and the two do a courtesy turn (E).

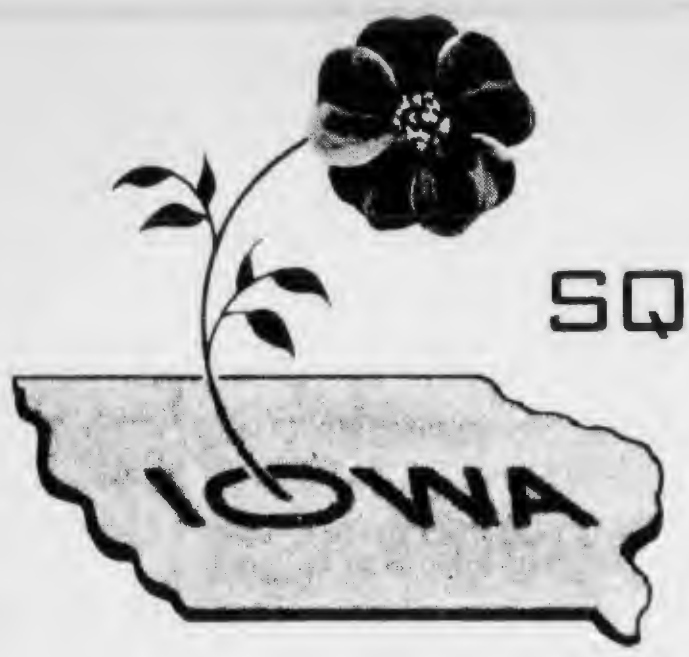
Following the same basic traffic pattern in All Four Couples Pass Thru, starting from the same square (A) dancers pass their corners (B) as before. Then, (F) instead of giving their right hand to their opposite and pulling by, they would do as they might in a regular two couple Pass Thru and simply pass right shoulders as they move by that opposite person. Next, they cut in front of the third person they meet as before (D), and as they reach that opposite position they stand beside their original partner, facing out.

The All Four Couples Cross Trail Thru starts in the same manner (A) as all four couples Pass Thru. Each dancer passes his corner (B), passes his opposite (F), cuts in front of the next (D) and as he reaches the spot opposite his original home position (G) the lady crosses to the left in front of her partner as they would do in a two couple Cross Trail Thru. And having ended, each man is standing not quite back-to-back with his partner, but angled diagonally away from her and out from the center of the square and ready for the next call (H).

That, in a nutshell, is the basic action of the All Four Couple Series.







21ST NATIONAL SQUARE DANCE CONVENTION®

FOR YOU IN '72

JUNE 22, 23, 24, 1972

The Time Draws Nearer . . . Only a few weeks remain before the first call to "square 'em up" is heard at the 21st National Convention in Des Moines, Iowa on June 22-24. Pre-registrations are arriving in increasing numbers and the chairmen are optimistic that some 17,000 dancers (including those without pre-registrations) will be on hand for the event. "Convention Fever" glows increasingly warmer as the zero hour approaches.

Contras . . . Johnnie and Joan Johnson report that 18 qualified leaders in the field of contras have pre-registered and will conduct workshops and clinics to acquaint both dancers and callers with this traditional form of dancing which has endured for over 400 years.

The Panels . . . Subjects to be covered will be expertly handled by leaders in the appropriate fields. Just a few of the subjects to be discussed include Club Leadership and Publicity; The Single Dancer; Square Dance Etiquette; Youth and Square Dancing; Recruiting New Dancers; Current Trends.

For Callers . . . A number of panels and clinics have been designed strictly for callers. High on the list of "musts" for callers is the special seminar to be conducted by Dick Jones of New Jersey, Bob Ruff of California, and Dave Taylor of Michigan.

Trail In, Trail Out, Trail End . . . Travelers will find dances to attend, either coming or going. Here's a partial list:

June 16—Salina Twirlers, IOOF Rec. Hall, 411 E. Walnut, Salina, Kansas. 8:00 pm.
June 17—Wagon Wheelers, Quincy, Illinois. Quincy Jr. Hi School, 14th and Maine Sts. 8-11 pm.
June 20—Omaha Callers Assn., Southroads Shopping Center, Highway 73-75. Free dance.
June 20—Dandy Dancers, O'Fallon (Illinois) City Park Pavilion, 7:30 to 10:30 pm.
June 20—Lions Shelter House, Rodeo Park, Ft. Madison, Iowa.
June 20—Circle B Square Dance Club of Burlington, Iowa (cowboy breakfast, June 21). Art and Bea Hamm, RR 4, Mt. Pleasant, Iowa 52641.
June 25—Jack's Kings and Queens, IOOF Rec. Hall, 411 E. Walnut, Salina, Kansas.

Treats for the Round Dancer . . . Workshops, "quick teach" sessions and a "Spotlight of Rounds" will be topped off by evening dancing on two separate, wood floors at the Val-Air Ballroom. All levels of rounds will be programmed plus a session of requests. Panel subjects include terminology, choreography, styling and the teaching of basics in several rhythms.

Workshops for Squares . . . Some of the country's leading callers will be on hand to acquaint dancers with new square dance material as well as to provide excellent calling for "just plain dancing pleasure."

For the Youth . . . Starting off with a bang, the young people's program will begin with a Get-Acquainted Party on Thursday morning. Lots of good afternoon and evening dancing, a style show especially for the youth and an afterparty every night round out the activities.

Other Activities . . . For those wishing to do a bit of sightseeing, a number of tours are planned, ranging from 3 hours to 8 hours in length. Reservations are necessary and re-

(Please turn to page 65)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ohio

Chagrin Valley Squares will be holding their 2nd annual Nite Owl Dance on June 3rd at the Chagrin Falls Armory on Route 422. The dance starts at 9:00 pm and will continue until 5:00 am. The donation of $2.50 includes a breakfast that is "out of this world." The program will be handled by Dave Friedlein, Dave Stevenson, Bud Whitten on squares with Mary and Herb Cahill handling the rounds. Guest club callers are welcome.

—Sue Friedlein

Officers of the Greater Cleveland Federation of Square and Round Dance Clubs for 1972 are Clarence Salak, Pres.; Donald Garris, V. Pres.; Barbara Garris, Recording Secretary; Frank Simkus, Treas.; and June Gandy, Corresponding Secretary.

—June Gandy

Ontario

On Saturday, January 29, a group of Hamilton area leaders held their 2nd annual Mid Winter Festival in Stoney Creek. Morning, afternoon and evening dancing (with a Grand March at 8 pm) kept the 65 squares busy until 10:45 pm. Following this the group gathered in the large gym at Orchard Park High School and danced "Trail of the Lonesome Pine" to the end of the day. Leaders were Dave and Joyce Moss, Pat and Helen Carey, Art and Norma Woods and Johnny and Shirley Davidson. Next year's event is scheduled for February 3, 1973.

The Village Squares of Waterdown held their annual "Beef-Ala-King" on February 12th at the District High School with over 50 squares attending.

Virginia

Lloyd and Betty Raum were elected President of the Roanoke Valley S/D Federation at the first meeting in January. New Vice President for the group is Hank and Marge Brown. Re-elected as secretary and treasurer were Keith and Ellen Hairfield and Paul and Thelma Theis.

Philippines

A combination Graduation-Christmas Dance saw 40 people graduate from the Silver Wings Class at Clark AFB in December. Mac McDaniel is the caller/teacher for the group. Prior to the beginning of this class Mac was contacted by Chuck Hagstrom, a dancer previously stationed at Clark, now at Tainan AB, Taiwan. Chuck expressed interest in starting a square dance class at Tainan but there was no caller available. As a result Mac volunteered to tape the Silver Wings class lessons and forward them to Chuck for the four squares of people interested in learning to square dance at Tainan. Because of Mac's enthusiasm and dedication to square dancing, two classes of exhuberant dancers were taught in two separate countries at the same time, and by the same caller. The Tainan class graduated on the 14th of January.

Illinois

Wagon Wheelers of Quincy are sponsoring a Trail In dance to the National on June 17. The dance will be held at the Quincy Junior Hi School, 14th and Maine Streets with Gary Shoemake calling the tips. There are several camping facilities in the vicinity and all traveling square dancers are invited to camp over and attend the dance. *—Mrs. Norm Nutter*

British Columbia

The Okanagan Square Dance Association is comprised of 12 clubs with a total membership of 600 dancers. In cooperation with the Okanagan Callers Association, the OSDA has an annual program of monthly workshops, a two-day family campout, Freshman's Frolic for graduating dancers, and a Singalong Dance (all singing calls) to start off the season in September. For the past two years the associations have taken an active interest in

ROUND THE WORLD of SQUARE DANCING

promoting square dancing during Square Dance Week.

Oregon

Twelve callers from the Western U.S. and Canada will be featured at the Far Western Square Dance Convention which will take place at the Memorial Coliseum in Portland July 13-15. Included are John Winton, Dale Sherm, Ron Telford, Ross Crispino, Bill Peters, Jack Johnson, Wilf Wihlidal, Jack Petri, Morris Sevada, Tommy Stoye, Ivan Midlam and Les Roberts. Four of the above will be featured each day, with two in the afternoon and two in the evening. In addition, a complete calendar of events is planned and pre-registrations are pouring in. Dancers attending can also be assured of many scenic attractions which this City of Roses has to offer.

—Roy Conger

Alberta

Anyone planning a vacation in the direction of the Western States or Northwest Canada is invited to attend the Calgary Stampede Square Dance Roundup July 7-9. There'll be dancing in the streets on Saturday morning; Friday and Saturday evening dances; a chuckwagon breakfast on Sunday morning followed by more dancing in one of the city parks. Square dancers of Calgary rightfully believe that they have one of the most unique "side attractions" to offer in the Calgary Stampede —the best show on earth. For further information dancers may contact Don Conroy, 3540 Beaver Rd. N.W., Calgary 48, Alberta, Canada.

New York

A miniature vacation with a baker's dozen callers and taws is 31 Squares annual Square and Round Dance Weekend. The dates are June 23, 24 and 25 and the place is Scott's Oquaga Lake House at Deposit, New York. A full program of fun and pleasure is on the agenda. For reservations write 31 Squares, 136 Seeley Avenue, Syracuse, N.Y. 13205.

Washington

The date of the Washington State Federation's annual leadership seminar has been changed from the week after Labor Day to the 4th of July weekend. It will be held at Central Washington College at Ellensberg in the center of the state. Keynote speaker and moderator of this year's panels will be Stan Burdick, nationally known caller and editor of American Square Dance magazine.

The 22nd Annual Washington State Festival "Sun City for You in '72," will be held June 16-18. Focal point of the activities will be in Eisenhower High School, Yakima. Featured caller for the occasion is Bob Fisk from Chino, California. For information write Festival, P. O. Box 1972, Yakima, Wash. 98901.

—Don Hulin

Nebraska

Ken Bower and Gary Shoemake will be featured callers at the Nebraska State Convention to be held in Norfolk on September 15 and 16. Jack and Darlene Chaffee will conduct the round dancing. Further information and registration forms may be obtained by writing Cleon and Verna Roselius, 1101 Terrace Road, Norfolk, Nebraska 68701.

Alaska

Alaskan dancers believe in publicizing their square dance events as far in the future as possible. One such event is the state festival to take place on July 5, 6, and 7, 1974. Beryl and Kerrie Main on squares and Willie and Vonnie Stotler on rounds will provide dancing pleasure for all who attend. This would be a great opportunity for square dancers to combine their hobby with some interesting sightseeing. For additional information on the festival and travel brochures write to Jimmy Carney, 125 East Manor Avenue, Anchorage, Alaska 99501.

Montana

Montana's first State Square Dance Festival will be held on May 27, 28 and 29 at the Columbia Gardens in Butte. Vaughn Parrish will be the featured caller. For additional information dancers are invited to write Ted Falacy, General Chairman, 546 Woodford Street, Missoula, Montana 59801.

Novia Scotia

The 2nd Provincial Exchange Weekend took place April 22 and 23 when dancers from New Brunswick crossed the Bay of Fundy to spend the weekend in Nova Scotia, hosted by the dancers from the House of Roth Dance Center. Earlier, in the fall of 1971, Nova Scotia dancers journeyed to St. John, New Bruns-

wick for the weekend. Callers for the exchange dance in April were House of Roth host and hostess Johnnie and Gloria Roth.

"How to Build and Maintain a Square Dance Activity and How to Get People into Beginner Classes" was the subject under discussion at the April meeting of the Maritime Caller's Clinic Association held in Halifax at the Lord Nelson. The Clinic was conducted by Marg Hough whose experience in this area is great. The association, founded in 1969 under the guidance of Johnnie and Gloria Roth, has a twofold purpose. First is to provide professional improvement for its caller-members; second is to sponsor a convention for dancers, using the Maritime Callers on staff.

Iowa

Circle Square B Square Dance Club of Burlington will host a Trail In dance on June 20 at the clubhouse, 7 miles south on Route 61. Free camping is available and the dance will be followed by a Cowboy breakfast on June 21. For information contact Art and Bea Hamm, R. R. 4, Mt. Pleasant, Iowa 52641.

Pennsylvania

The Altoona Horseshoe Squares have recently graduated a new class. They are making their second appearance on stage at the famous Mishler Theatre, have appeared three times on TV, and exhibited at the Jaffa Mosque in Altoona. There are three new clubs in this area, all less than one year old: Killbuck Squares of Patton, Swinging Squares of Martinsburg, and Fireball Squares of Imler.

A fun-filled weekend of square dancing will be held at the Clearfield Fairgrounds in Clearfield on September 1, 2, 3, and 4, with callers Jack Hague, Bruce Williamson, and Jerry Cochran. Rounds will be conducted by Bob and Evelyn Supko. By reservation only, write: Eileen Williamson, 211 W. Southey Avenue, Altoona, Pa. 16602.

Kansas

Topeka Auditorium will be the locale for the Kansas State Square Dance Convention on May 5 and 6. Hotel/Motel accomodations and camping facilities are available. A complete program of squares and rounds, teen activities, panels and after parties will be presented. Anyone wishing information may contact Jim Booton, Route 2, Louisburg, Kansas 66053 or



Dolly and Andy Orosz point to sign at the Flying W Dude Ranch at Colorado Springs, Colorado, site of the 1972 International Trailer and Square Dance Rally to be held July 13 to 16.

Jim Ellis, 1620 E. 18th Terrace, Lawrence, Kansas.

The 22nd annual Southwest Kansas Festival, one of the oldest continuously staged square dance events, was held April 7 and 8 in the Dodge City Civic Center. Ken McCartney, Bill Speidel and Ernie and Naomi Gross (rounds) were in charge of the dance program. The Lamar Dudes and Dames from Lamar, Colorado, provided special entertainment.

Michigan

For those who don't count calories, the De Witt Merry Mixers Strawberry Festival will be held June 10 at the De Witt High School. Square and round dancing starts at 7:30 and there will be free strawberry shortcake for all.

Holt Pairs and Squares of Holt, Michigan, are having their annual Rustic Rock Campout at the House of David, Benton Harbor, June 16-18, with caller Ed Fraidenburg. Advance registrations should be sent to Mrs. Don Cobb, 15660 Grove Rd., Lansing 48906.

Mississippi

Magnolia Swingers is hosting the first Golden Gulf Coast Square Dance Festival to be held at the Sheraton Hotel, Biloxi on May 26 and 27. Callers for the event will be Dick Williams and Bill Volner with Bill and Marie Brown in charge of rounds. Festival profits will be given to the "Faith Children's Home."

Georgia

Jekyll Island was once a private retreat for

(Please turn to page 59)

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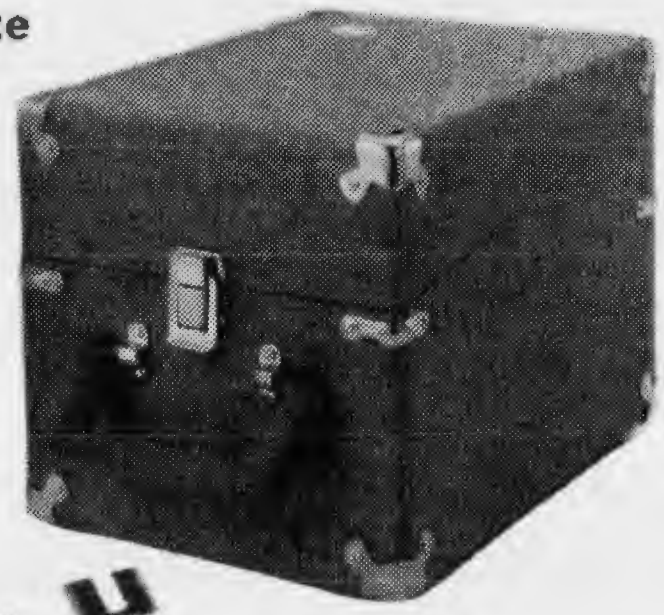
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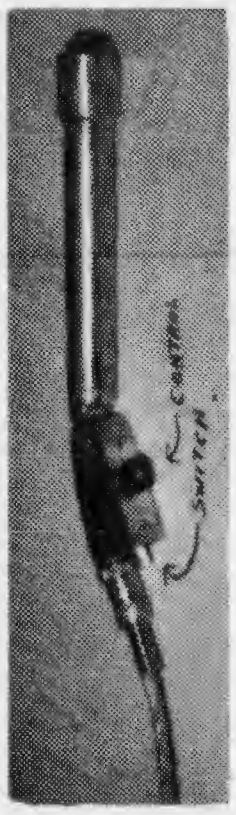
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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

May, 1972

CANADA BREAKS AGAINST THE PACIFIC in a wildly beautiful explosion of mountains, islands, and fjord-notched coast. Its westernmost province of British Columbia is our destination, paying a visit to Vic Harris as he calls for one of his clubs in the Langley-Burnaby area. As with many of our feature callers, Vic was surprised to find how many "favorite" calls he uses when programming a dance. These are not necessarily original calls, just material that flows well and provides both pleasure and challenge to a fairly wide range of dancer experience.

Sides flutter wheel
Ladies chain three quarters
Heads lead right
Circle to a line
Right and left thru and
A quarter more
Couples circulate
Girls turn back
Swing thru
Spin chain thru
Right and left thru and
A quarter more
Step ahead and
Bend the line
Right and left thru and
A quarter more
Couples circulate
Wheel and deal
Dive thru
Substitute
Square thru three quarters
Left allemande

Sides square thru
Spin chain thru
Swing thru
Boys trade
Girls trade
Spin chain thru
Swing thru
Boys trade
Girls trade
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads swing thru
Star thru
Circle to a line
Slide thru
Swing thru
Girls trade
Boys run
Wheel and deal
Square thru
Bend the line
Slide thru
Swing thru
Girls trade
Boys run
Wheel and deal
Square thru
Bend the line
Star thru
Dive thru
Pass thru
Star thru
Cross trail thru
Left allemande

Head ladies chain
Same four half sashay
Circle eight
(two girls two boys)
Four girls pass thru
All turn left
First girl around two
Next girl around one
Make lines of four
Pass thru
Wheel and deal
Double pass thru
Centers in and
Cast off three quarters
New lines up and back
Center four right and left thru
Same four dixie style ocean wave
Everybody pass thru
Left allemande

Four ladies chain three quarters
Heads spin the top
Others divide
Everybody right and left thru
Two ladies chain
Pass thru
Wheel and deal
Center four slide thru
Same four spin the top
Others divide
Everybody right and left thru
Cross trail thru
Left allemande

Sides swing thru
Spin the top
Pass thru
Swing thru
Spin the top
Boys trade
Girls trade
Slide thru
Swing thru
Spin the top
Boys trade
Girls trade
Slide thru
Left allemande

VIC HARRIS



One of twelve callers on the Sets in Order 1967 Canada Centennial Record, Vic Harris has been calling since 1962. At the present time he calls for the Lochdale Square Dance Club and the Buttons and Bows in Langley. Vic and his wife Dorene also have a round dance club, the Sperling Spinners in Burnaby. They seem to be involved in many phases of the activity, having served as president of the Lower Fraser Valley Caller-Teacher's Association, participated as panelists at National Conventions and served as emcees at most of the large Canadian Jamborees, including the world-famous Calgary Stampede. Certainly their all-out enthusiasm for square dancing has helped further the cause and the friendliness of square dancing, both in their own area and wherever they may participate. They thoroughly enjoy their association with the activity and the people they meet through it and though Vic is limited by his work (he is a longshore supervisor in Vancouver) in the amount of travel they do, both are looking forward to the future when they plan to make some square dance tours.

Promenade
Sides wheel around
Two ladies chain
Star thru
Dive thru
Right and left thru
(in the middle)
Those in the middle turn back
Do sa do
Swing thru
Right and left grand

Heads square thru
Do sa do to ocean wave
Men circulate
Swing thru
Spin the top
Right and left thru
Pass thru
Bend the line
Star thru
Do sa do to ocean wave
Girls circulate
Swing thru
Spin the top
Right and left thru
Star thru
Centers frontier whirl
Pass thru
Left allemande

Two and four star thru
California twirl
Do sa do
Swing thru
Men trade
Men circulate
Men run
Couples circulate
Bend the line
Right and left thru
Pass thru
Wheel and deal
Centers right and left thru
Pass thru
Swing thru
Men trade
Men circulate
Men run
Couples circulate
All eight California twirl
Men trade
Wheel and deal
Square thru
All eight California twirl
Ladies lead dixie style to
An ocean wave
All eight circulate
Left allemande

SPECIAL WORKSHOP EDITORS
Joy Cramlet Coordinator
Ken Collins Final Checkoff

Heads square thru
Right and left thru
Dive thru
Square thru
Cloverleaf
Other four pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Square thru
Cloverleaf
Other four pass thru
Swing thru
Box the gnat
Right and left thru
Dive thru
Substitute
Pass thru
Left allemande

Four ladies chain
Heads lead right
Circle to a line
Right and left thru
Swing thru
Box the gnat
Right and left thru
Pass thru
Bend the line
Right and left thru
Swing thru
Box the gnat
Right and left thru
Cross trail thru
Left allemande

SINGING CALL*

ROLL THOSE BABY BLUE EYES

By Bob Dawson, Sarasota, Florida
Record: Pulse #1007, Flip Instrumental with Bob Dawson
OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters round
Join all your hands and circle the town
The girls rollaway and circle that way
Men star right one time I say
Left allemande and then
You weave that 'ole ring
Go in and out till you meet her again
Promenade home and tell her no lies
As she rolls those baby blue eyes
FIGURE:
Heads lead right and circle the track
Make a line go forward and back
Two ladies chain and turn 'em my friend
Send them back dixie style
An ocean wave and balance
Left spin chain thru girls work alone
Turn her left and promenade home
Take a walk and how time flies
As she rolls those baby blue eyes
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

Two and four right and left thru
One and three square thru
Right and left thru and
Turn a quarter more
Step ahead
Bend the line
Star thru
Dive thru
Star thru (in the middle)
Half square thru
Right and left thru and
A quarter more
Step ahead
Bend the line
Star thru
Left allemande

Four ladies chain three quarters
Heads turn opposite lady right
Turn partner left
Out to the corner
Right and left thru
Swing thru
Girls trade
Boys run
Bend the line
Star thru
Dive thru
Pass thru
Swing thru
Girls trade once
Boys trade twice
Turn thru
Left allemande

Four ladies chain three quarters
Head ladies chain
Sides half sashay
Heads cross trail thru
Separate around two
Hook on the ends
Line of four
Pass thru
Bend the line
Star thru
Right and left thru
Dive thru
Pass thru
Right and left thru
Circle four
Head men break to a line
Pass thru
Bend the line
Right and left thru
Star thru
Left allemande

TWIRL AWAY

By Bill Armstrong, Los Angeles, California
Two and four lead right, circle four
Sides break line of four
Pass thru, wheel and deal
Center four swing star thru
California twirl
Allemande left with corner girl

ROUND DANCES

MANHATTAN MELODY — Grenn 14155
Choreographers: Joe and Es Turner
Comment: Good music and a routine that has twelve measures repeated. Not for the new dancer though.

INTRODUCTION

1-4 CLOSED **M face** WALL **Wait; Wait; Side, —, Behind, Pickup M facing** LOD; **Fwd Two-Step;**

PART A

1-4 **Fwd, —, Fwd, 2 to** SEMI-CLOSED; **Fwd, —, Pickup to** CLOSED, **2; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;**
5-8 **Run, 2, 3, 4; Fwd, —, Fwd, 2; Manuv** M **face** RLOD, **Close, —, Pivot; 2 M face** LOD, **—, Fwd, Lock to** BANJO;

PART B

9-12 **Fwd, Lock, ⅛ L Turn, —; ⅜ L Turn M face** RLOD, **Back, Back, —; Back, Close, Back, Close; Dip Back, —, Recov to** CLOSED, **—;**
13-16 Repeat action meas 9-12 except to end M facing LOD:

PART A

17-20 Repeat action meas 1-4:
21-24 Repeat action meas 5-8:

PART C

25-28 **Fwd, —, Check, —; (Circle Fishtail) Xib, Side, Fwd, Lock M face** RLOD; **Fwd, —, Check, —; (Circle Fishtail) Xib, Side, Fwd, Lock M face** LOD;
29-32 **Fwd Two-Step; Fwd Two-Step end in** SEMI-CLOSED; HALF-OPEN **Dip Fwd, —, Recov to** CLOSED **M facing** LOD; **Dip Back, —, Recov, —;**

SEQUENCE: A — B — A — C — A — B — A — C
Last time thru Step Apart, Point.

HIDEAWAY TANGO — Grenn 14155
Choreographers: Jack and Rita LaPlante
Comment: An interesting and busy tango. Not for the novice dancer.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED, **—, Draw, —;**

PART A

1-4 **Fwd, —, 2, —; Fwd, Side, Draw, —; Thru to face** WALL, **—, Draw, —; Fwd, Side, Draw to face** RLOD **in** LEFT-OPEN, **—;**
5-8 **Rock Thru, Recov, Turn to** SEMI-CLOSED **facing** LOD, **Flick; Fwd, —, —; Fwd, Touch, Fwd, Flick; Rock Thru, Recov, Face, Twist to** REVERSE SEMI-CLOSED **facing** RLOD;
9-12 **Fwd, —, 2, —; L Turn to face** LOD, **Side, Draw, —; Corte, —, Thru, —; Fwd, Side, Draw, —;**
13-16 **Lunge to** SEMI-CLOSED **facing** COH, **—, Twist, —; Recov to** CLOSED **M facing** LOD, **—, Draw, —; Fwd, —, (W turn to** SEMI-CLOSED) **Fwd, —; Rock Fwd, Recov to face** RLOD , **Draw to** REVERSE SEMI-CLOSED, **—;**

PART B

1-4 **Fwd, —, 2, —; Rock Thru, Recov, ½ L Turn to face** LOD **in** SEMI-CLOSED, **—; Pick-up to** CLOSED, **—, —, —; —Fwd, —, 2, —;**
5-8 **Rock Fwd, Recov, Corte, —; Pivot, 2, 3 to end facing** LOD, **—; Fwd, —, Manuv to end facing** RLOD, **—; Pivot, to face** LOD, **Fwd to** SIDECAR **M facing** DIAGONAL WALL **and** LOD, **—;**
9-12 **Fwd, —, (Feather to CLOSED) Fwd, —; Fwd, Side, Draw, —; Xib to** SIDECAR, **—, ⅜ L turn M facing** COH **in** CLOSED, **—; Back, Side, Draw, —;**
13-16 **Fwd R Turn to face** LOD, **—, (L Twirl) Fan, —; In Place, —, Fan to end** OPEN-FACING **M facing** LOD, **—; Side to** CLOSED, **Draw, Side, Tap;**

SEQUENCE: A — B — A (Meas 1-8) — B — A (Meas 1-6) plus Ending.
Ending:
1-2 SEMI-CLOSED **Fwd, Turn/Face, Draw, Close; Corte, —, —, —.**

WORLD MIXER — Blue Star 1923
Choreographers: Unknown
Comment: Light and airy music good for this easy fun mixer.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —, Together to face** LOD **in** OPEN, **—, Touch, —;**

PART A

1-4 **Stroll Fwd, —, 2, —; 3, —, ¼ R Turn to face** WALL **in** CLOSED, **—; Side, Close, Fwd, —; Side, Close, Back to** BUTTERFLY, **—;**
5-8 **Side, Close, Side, Touch; Side, Close, Side, Touch; Back Away, 2, 3, Touch; Together, 2, 3, Touch;**

PART B

9-12 **Side, Behind, Side, Behind to end in** OPEN **facing** LOD; **Walk Fwd, —, ¼ R Turn to face** WALL **in** CLOSED, **—; Side, Close, Fwd, —; Side, Close, Back, —;**
13-16 Repeat action meas 5-8 except to end in OPEN facing LOD:

SEQUENCE: Dance goes thru six times plus Ending.
Ending:
1-4 Repeat meas 1-4 then Step Apart and Point.

JUST ONE MORE WALTZ — Blue Star 1923
Choreographers: Clark and Ginger McDowell
Comment: The music is adequate and the waltz routine is not difficult.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** CLOSED **M facing** WALL, **Touch, —;**

PART A

1-4 **Side, Behind, Side; Thru to face** LOD,

Touch, —; Dip Back, —, —; Recov, Fwd, Close;

5-8 **L Turn, Side, Close; L Turn, Side, Close to face** WALL; **Fwd, Side, Close; Thru, Face, Close;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

17-20 **Apart, Touch, —; (L Spin) Manuv, Side, Close; Twinkle, Turn, Close; Twinkle/ Thru, Face, Close M facing** RLOD

21-24 **(R) Waltz Turn; (R) Waltz Turn to end M facing** WALL; **(Twirl) Side, Behind, Side;** SEMI-CLOSED **facing** LOD **Thru, Fwd, Close;**

25-28 **Fwd, 2, Close; Step, Swing, Flare; Behind, Side, Thru to end M facing** WALL **in** CLOSED; **Side, Draw, Touch;**

29-32 **Dip Back, —, —; Recov, Fwd, Close; Side, Draw, Touch; Side, Draw, Touch;**

BREAK

1-2 **Apart, Point, —; Together, Touch, —;**

SEQUENCE: A — B — Break — A — B — Break — A — B — plus Ending.

Ending:

1-2 **(Twirl) Side, Behind, Side; Thru, Side, Close; Ack.**

GINGER SNAPS — Hi-Hat 896

Choreographers: Clark and Ginger McDowell

Comment: The routine has eight measures repeated and is not difficult. The music is very good.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, —, **Touch, —;**

DANCE

1-4 **Side, Close, Cross, —; Fwd, Close, Back, Close; Side, Close, Cross to** BANJO, —; **Fwd, Close, Back, Close;**

5-8 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl end in** CLOSED **facing** COH) **Side, Behind, Side, Touch face** WALL; **Turn Two-Step; Turn Two- Step face** LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in OPEN facing LOD:

17-20 **Fwd, 2, 3, Swing; Back, 2, Turn/Face M** WALL, **Touch; Back Away, 2, 3, Point; Together, 2, 3, Touch to** CLOSED;

21-24 **Side, Close, Thru, —; Side, Close, Thru, —; Side, Behind, Side, Thru to** SEMI-CLOSED **face** LOD; **Walk Fwd, —, 2, —;**

25-28 **Fwd Two-Step/Fwd Two-Step; Fwd, Close, Back, Close; Fwd Two-Step/Fwd Two-Step; Fwd, Close, Back, Close;**

29-32 **Fwd Two-Step/Fwd Two-Step end in** CLOSED **M face** WALL; **Side, Behind, Side, Front; Pivot, —, 2 to face** LOD, —; **(Twirl) Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice. Second time end in OPEN then **Step Side, Close, Step Apart and Point.**

WONDERFUL — Hi-Hat 896

Choreographers: Bob and Jane Norman

Comment: This is the English Waltz type of routine and the music has the big band sound.

INTRODUCTION

1-4 FACE TO FACE **Wait; Wait; Side, Draw, —; Back, Side to** REVERSE SEMI-CLOSED, —;

DANCE

1-4 **Recov to** CLOSED, **Pivot, 2 M face** LOD; **Manuv to face** RLOD, **Side, Close; Back Pivot, 2, 3 to face** WALL; ¼ **L Turn to face** LOD, **Side, Close;**

5-8 **L Turn to face** COH, **Side, Close; Back Turn face** WALL, **Side, Back; Back, Side to** SEMI-CLOSED, **Fwd; Back, Side, Hinge;***

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-7 then Fwd, Side to CLOSED face DIAGONAL WALL, Close;

17-20 **Fwd, Side to** SEMI-CLOSED, **Back; Thru, Side/Close to** CLOSED, **Side; Manuv to face** RLOD, **Side, Close; Back/Turn to face** LOD **in** SEMI-CLOSED, **Side, Xib;**

21-24 **(Cross to SIDECAR) Sway, Fwd, Draw/ Touch; Fwd, L Turn, Side; Check, Recov, Back; Manuv to face** RLOD, **Side, Close;**

25-28 **Back Pivot, R Turn to face** WALL, **Side; Back/Lock, Turn L face** LOD, **Fwd; Manuv, 2, 3 face** RLOD; **Back, Turn to** SEMI-CLOSED **face** COH, **Side;**

29-32 **Fwd, Turn to** BANJO **M face** RLOD, **Back; Back, Back/Lock, Back; Back, R Turn to** CLOSED **face** WALL, **Side; Back, Side, to** REVERSE SEMI-CLOSED;

SEQUENCE: Dance goes thru twice Step Apart and Ack.

*Explanation of Hinge used in meas 8: From Semi-Closed as M steps Back, Side, Hold; W steps Back, Side (Practically facing) Cross in back and she opens slightly out.

A ROUND DANCE PUZZLEMENT

Folks who have been dancing square and rounds for a good number of years have often been heard to say: "We miss some of the old routines we used to do. Wonder whatever happened to Happy Polka, Tammy and Blue Pacific?" Truly, when you look back in time at some of the really fun rounds and remember the pleasure they offered dancers at the time, isn't it reasonable to believe that today's newer dancers would get the same pleasure with the past favorites? There are the "old standards" in pop music that are always favorites. Why not the same with rounds — especially square dancers' rounds? Let us know if you'd like to see a revitalizing of some of the real old goodies. We're interested.

FAN SWING AND SPIN

By Harry E. Castner, Titusville, Florida

Fan the top, swing thru
Spin the top then
Right and left thru
Flutter wheel and
Left allemande

BETTER BE

By Bernie Toupin, Houma, Louisiana

Heads square thru then pass thru
Centers right and left thru
Roll a half sashay and pass thru
Centers in cast off three quarters
Roll a half sashay to a
Left allemande

HOWDEE

By Bill Barton, APO San Francisco

Heads right and left thru
Heads California twirl and separate
Behind the sides swap and swing
Sides circle half, California twirl
Circle half, dive thru, star thru
California twirl and separate
Behind the heads swap and swing
Heads circle half
California twirl, circle half
Dive thru, star thru
Cross trail thru
Left allemande

SIMPLE BASICS

By Trent Keith, Memphis, Tennessee

Four ladies chain three quarters
Heads right and left thru
Sides rollaway then
New number one couple walk down the middle
Split those two to line of four
Line of four into the middle stand pat
Sides pass thru and
Centers bend the line
Pass thru, centers in
Cast off three quarters
Pass thru, U turn back
Center four pass thru
Everybody left allemande

SQUARE WHIZ

By Marty Winter, Port Charlotte, Florida

Heads go right and left thru
The heads will swap around and
Separate go round just one
Come into the middle and star thru
Then cross trail, around just one
Walk into the middle and
Box the gnat
Now square thru four hands
Separate around one
Walk into the middle
Then half square thru
Separate around one
Walk into the middle
Square thru three quarters
Stick out the old left hand and
Do a left allemande

GIRLS TURN

By MSG James F. Cholmondeley, APO New York

Heads cross trail thru around two
Make a line of four
Pass thru, wheel and deal
Partner tag, bend the line
Boys pass thru and quarter in
Girls partner tag
Allemande left

Here are a couple of fun breaks by Jack Holland, Hamilton, Montana.

Heads face, star thru
Back into the middle (easy now)
Boomps a daisy if you please
Separate go around one
Come into the middle
Then pass thru to a
Left allemande

Join hands circle left
Come on back single file
Girls reach right hands over your heads
Boys reach right hands over your head
Keep moving your doing the elephant walk
Girls backtrack one time
Meet your partner, turn thru
Allemande left

SINGING CALL*

DON'T MIND THE MULE

By Mike Hull, West Covina, California

Record: MacGregor #2098, Flip Instrumental with Mike Hull

OPENER, MIDDLE BREAK, ENDING

Allemande left like an allemande thar
Go right and left and form a star
Men swing in and form a star
Shoot that star to the heavens whirl
Right and left to the second girl
Meet your partner weave the ring
From where you are
Don't worry 'bout the mule
Load the wagon do sa do then go promenadin'
You think I'm gonna cry
Your feet are draggin'
Don't mind the mule load the wagon

FIGURE:

Four little ladies chain across
Turn a little girl and don't get lost
One and three right and left thru
Two and four cross trail thru
Go round one to a line you do
Waddle up to the middle and back
Then square the barge
Don't worry 'bout the mule
Load the wagon swing corner girl
Go promenading you promenade that ring
Get on home and swing
Don't mind the mule just load the wagon

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

CONTRIBUTIONS ALWAYS WELCOME

The dances, drills and ideas on these pages come from all over. If you have something to share, why not send it along to be workshopped?

HALF SQUARE DEAL

By Ed Fraidenburg, Midland, Michigan

Sides right and left thru
Heads half square thru
Half square thru the outside two
Wheel and deal and the
Centers half square thru
Outsides divide and star thru
Half square thru, wheel and deal
Centers half square thru
Outsides divide and star thru
Left allemande

DIFFERENT

By Johnny Pierce, Tripoli, Libya, North Africa

Heads right and left thru
Star thru, pass thru
Swing thru, spin the top
Pull by, bend the line
Swing thru, men trade
Girls U turn back
Cast off three quarters
Pass thru, swing thru
Spin the top, pull by
Everyone partner trade
Sides cross trail then
Left allemande

LOT O LATES

By Wendell "Smokey" Snook, Phoenix, Arizona

Heads lead right, circle to a line
Star thru, swing thru
Boys run, boys circulate
Couples circulate, girls circulate
Wheel and deal
Swing thru, boys run
Boys circulate, couples circulate
Girls circulate then
Wheel and deal
Square thru three quarters
Allemande

If you tried the dance "Long Shot" in the March issue in the Workshop section and found it didn't work, it isn't your fault. We made an error. Here is the dance printed as it should have been.

LONG SHOT

By Cliff Long, Mars Hill, Maine

Heads square thru four hands
Slide thru, pass thru
Girls fold, star thru
Couples circulate
Wheel and deal
Slide thru, pass thru
Boys fold, star thru
Partner trade
Wheel and deal
Left allemande

TAG THE LINE RIGHT

By Ivan Hasbrouck, Carmichael, California

Heads square thru, star thru
Pass thru, wheel and deal
Double pass thru, peel off
Bend the line, swing thru
Spin the top, centers run
Tag the line right
Wheel and deal, pass to center
Square thru three quarters
Allemande left

WITHOUT A STOP

By H. Orlo Hoadley, Rochester, New York

Circle left and
Head ladies rollaway
Four ladies square thru
Without a stop face in
Spin the top without a stop
Dixie style to a wave
Balance, left allemande
New partner promenade
Wheel in, join hands and circle
Head ladies rollaway
Four men square thru
Without a stop face in
Spin the top without a stop
Dixie style to a wave
Balance, left swing thru
Ends circulate double
Centers trade then
Left allemande

SINGING CALL*

SKY OF BLUE

By Bob Cone, Fort Wayne, Indiana

Record: Top #25250, Flip Instrumental **with** Bob Cone

OPENER, MIDDLE BREAK, ENDING

Do an allemande your corner
Do sa do the partner men star by the left
Go once inside the ring
Turn your partner by the right hand
A full turn then turn the right hand lady
By the left hand do a curlique at home
Left allemande the corner girl
Gonna weave that ring move in and out
Meet your girl with a promenade
We'll harvest all of the sunshine
And enjoy a sky of blue

FIGURE:

One and three do a promenade
Go halfway around that ring I sing
Down the middle with a pass thru
Separate I say its
Around one to the middle of the ring
You box the gnat and then
Do a dixie daisy pull on by
Turn the outsides half around
You pull on by put centers in
Fold that corner girl
Swing with the corner promenade
We'll promenade through the sunshine
And enjoy a sky of blue

DON'T TARRY

By Chuck Jordan, Burnaby, B.C., Canada

Sides half sashay
Heads square thru
Spin the top, pass thru
Bend the line, pass thru
Wheel and deal
Centers turn thru
Left allemande

THREE QUARTERS ROUND AND ROUND

By Heiner Fischle, Stromeyer, West Germany

Four ladies chain three quarters round
One and three promenade three quarters round
Two and four square thru three quarters round
Left square thru with
Outside two three quarters round
Centers pass thru, centers in
Cast off three quarters round
Go forward up and back
Star thru the girl you found
Double pass thru
First couple left, next right
Square thru three quarters round
Left allemande

ON YOUR TOES

By Ken Collins, Westlake Village, California

All four couples flutter wheel
Whirlaway a half sashay
Swing the gal coming your way
Head two gents brand new maid
Promenade three quarters round
Then a little bit more
Join the sides, make a line of four
Bend the line, pass thru
Cast off three quarters round
Pass thru across the town
Partner trade in the usual way
Whirlaway a half sashay
Arch in the middle
The ends duck out
Around one into the middle
Swing thru, box the gnat
Cross trail thru then
Left allemande

TOPS AND TRADES

By Cliff Long, Mars, Maine

Heads slide thru
Spin the top and slide thru
Circle four to a line
Pass thru, tag the line in
Partner tag and trade by
Slide thru, pass thru
Tag the line out
Partner tag and trade by
Square thru three quarters
Trade by, slide thru
Pass thru, tag the line
Partner tag, U turn back
Slide thru, pass thru
Trade by, slide thru
Cross trail thru to a
Left allemande

These three dances are offered by Darrell M. Hedgecock, Anaheim, California.

HANG ON

Heads square thru four hands
With the sides box the gnat
Hang on then
Square thru two hands that way
Circulate one notch
(May substitute ends trade, centers trade for the circulate)
Ends fold and
Left allemande

CHANGE HANDS

Heads square thru four hands
With the sides box the gnat
Hang on then
Square thru two hands that way
Ends fold and
Square thru three hands
U turn back, box the gnat
Change hands and left allemande

THAT WAY

Head ladies rollaway
Heads square thru four hands that way
With the sides cross trail thru
Centers stars thru
Outsides cloverleaf
Allemande left

SINGING CALL*

DON'T FORGET ME

By Ed Stephen, Spokane, Washington

Record: Blue Ribbon #211, Flip Instrumental with Ed Stephan

OPENER, MIDDLE BREAK, ENDING
Walk around your corner
Then see saw your own
Pass the corner by and swing the next
Join hands circle left
Go walking with me left allemande
And then go forward three
Turn thru your partner and
Then do a left allemande
Come home do sa do promenade
Oh the summer was a ball
When leaves began to fall
Most of all don't forget me
FIGURE:
Head two couple promenade halfway and
Then down the middle do sa do in time
Slide thru pass thru swing thru and
Then boys run right and
There you tag the line cloverleaf
Four girls square thru you know
Three quarters round and then
Swing and promenade
Oh the summer was a ball
When leaves begin to fall
Most of all don't forget me
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

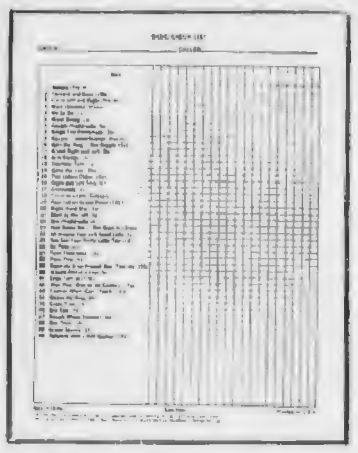
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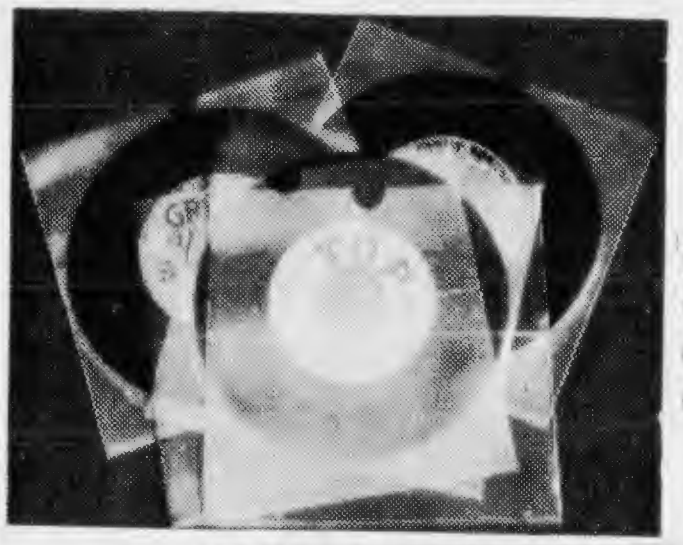
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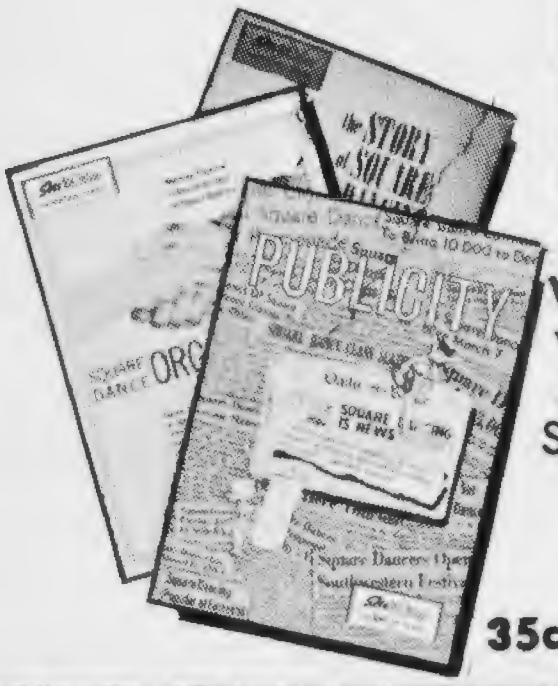
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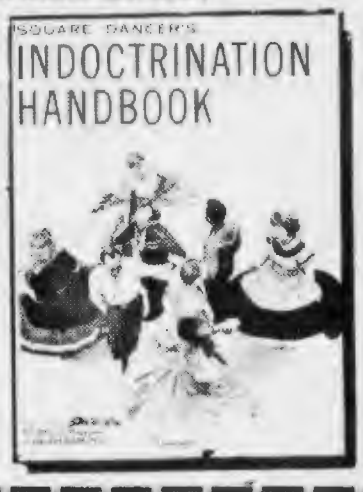
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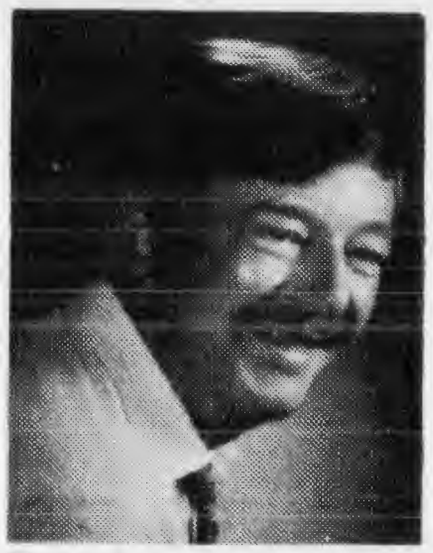
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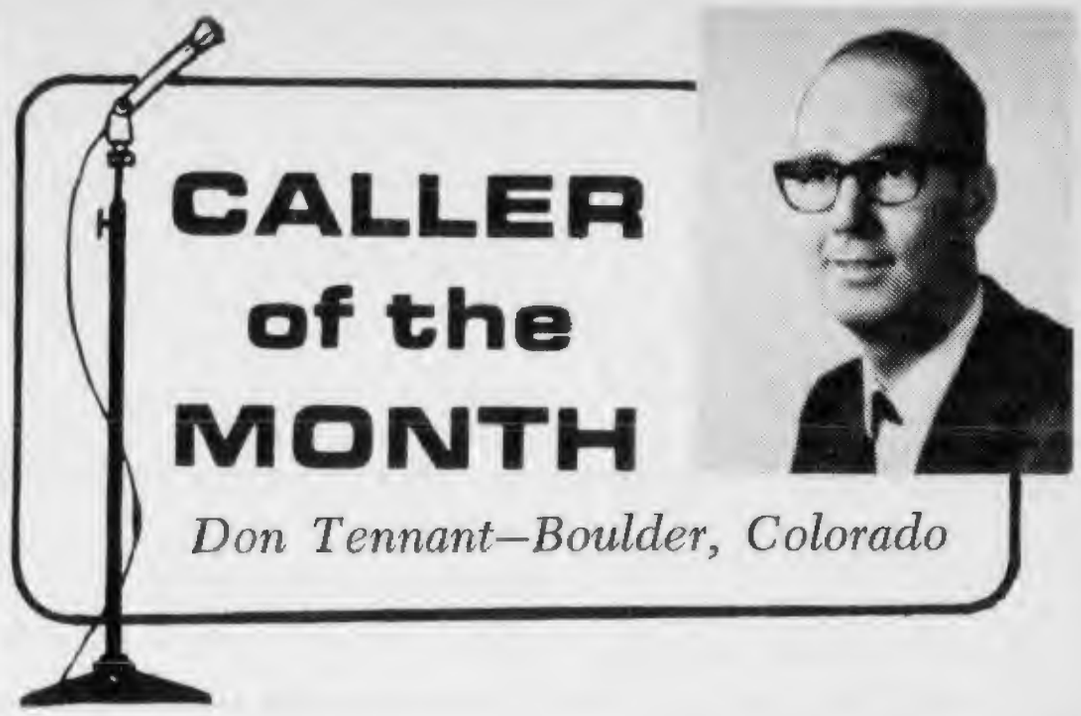
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CALLER of the MONTH

Don Tennant—Boulder, Colorado

WHILE RESIDENTS OF WYOMING, Don and Loydeen Tennant traveled 40 miles every Thursday to attend a square dance class. They had so much fun the first two lessons that they decided the people in Baireil, the town where they lived, should learn to square dance too. So they proceeded to teach what they learned on Thursday nights to the group in Baireil on Mondays.

In spite of this lack of experience, the group did learn to square dance and six squares traveled all over the state to dances. The Tennants are sure they never would have made it without the help of the callers in Rawlins, Jerry Louden and Bob Parrish. In August of 1961 Don and Loydeen moved to Boulder, Colorado, and that has been home ever since.

Don is club caller for two clubs in the Boulder area, one in Lyons, and one in Longmont. He teaches at least two classes each year, calls regularly in the Denver area and around the state of Colorado. Traveling far from home has been limited because of Don's fulltime job with the Dow Chemical Company and the Tennants try to arrange their traveling schedule so that they can take the children with them. They have three boys and a girl and all square dance except the youngest so square dancing is a family affair with them.

Besides working and calling Don has spent a large part of each summer for the past 9 years as a Little League Baseball coach. However, his first love remains calling and Loydeen would have it no other way.

To quote Don and Loydeen, "We have met many wonderful people from all over in this business and we are thankful that we have had the opportunity to meet and know every one of them."

(LETTERS, *continued from page 3)*

and the two held a discussion on the activity. He recommended a dance and gave directions for locating it. Then he returned to his waiting customer, who had sat very patiently throughout this whole square dance episode (bless him). Needless to say we had a marvelous time at that dance, which again bears out our feelings that square and round dancers are THE GREATEST!

Tracey and Vern Burch
Paramount, California

Dear Editor:

'Tis sad indeed to see so many dropouts in square dancing. Perhaps if good or experienced dancers would stick with the new dancers for a couple of years after graduation it would help. . . . I'm all in favor of those who have time and money to spend on more advanced workshops, challenge groups, etc. doing so but I'm also in favor or these people dancing regularly with *all* square dancers. . . . In '72 let us as square dancers keep smiling, keep dancing, and keep the dancers. . . . And a word to the callers – they must stop their competing with one another. Call to and for your dancers.

Mary and Bill Jenkins
Olmstedville, New York

Dear Editor:

After a very active 12 years in square dancing we had to drop out. Since we'd been inactive for approximately 3 years we merged with a beginner class at their halfway point and then proceeded into what was called Intermediate Level. We were amazed at all the ridiculous moves being taught . . . this is the best way I know to really discourage dancers

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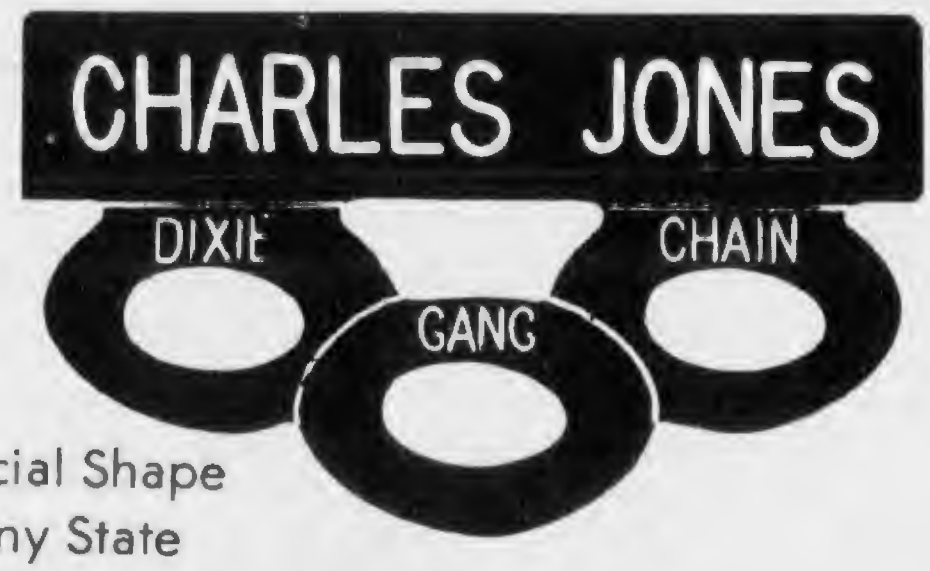
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and harm the movement overall. Why do they continue to dream up more and more new movements with non-descriptive names? . . . We feel it's about time they "put on the brakes" to all these new ideas and by so doing keep more dancers in the field. Would be interested in knowing if others share our feelings along this line.

Tom and Goode Woods
Elgin, Illinois

Dear Editor:

As past president of the Okanagan Square Dance Association and present chairman of publicity and the newsletter, may I express my sincere thanks for the continuous source of helpful information given in SQUARE DANCING and Gavel and Key.

Ron Keeley
Penticton, British Columbia

Dear Editor:

I would like to give a word of encouragement to any group considering sponsoring "All Patter Dances." . . . We scheduled 10 such dances in 1971 and were pleased with the full

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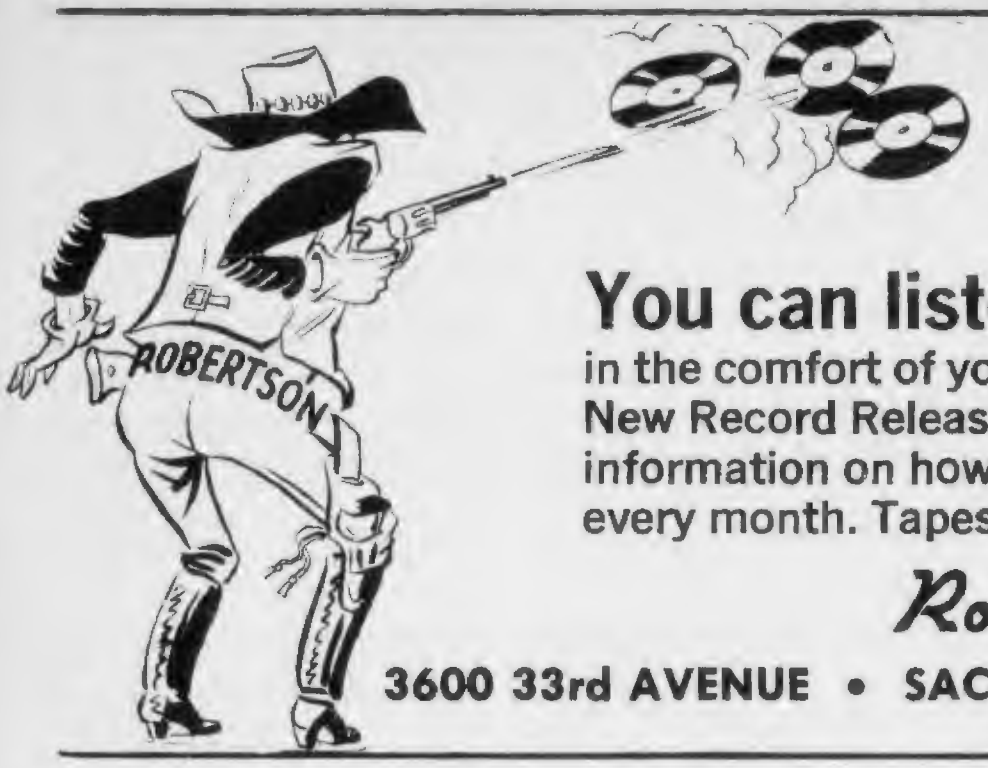
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Clayton and Virginia Carlsen
Watertown, South Dakota

Dear Editor:

We pay our admission to attend hoedowns or square dances just like everyone else. We feel that the Rounds of the Month are great as well as the classics here and there. As you are aware, the "round dancers rounds" are sometimes interspersed or are given as a "pre-round." Ninety percent of the people who attend these dances stand by and waste their admission money time for these elite few. More power to 'em—it's beautiful but their hobby shouldn't be forced on the majority—should it?

Fred Muller
San Francisco, Calif.

In a number of areas round dance leaders

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—Editor.

Dear Editor:

We have been dancing about three years after having dropped out a long time ago. Had our 52nd wedding anniversary Oct. 15, 1971, danced at our club, Bellaire Squares, and invited all the other clubs to come and dance with us. There were 108 there and we had a wonderful time. We will be 73 and 77 May 4 (same day birthdays) and we have a ball—don't sit out any dances. Where can you get such good exercise while having so much fun?

Thelma and Ford Ingalsbe
Houston, Texas

Dear Editor:

About 16 months ago my wife and I were invited to a dance (not a square dance). The music was played at tremendous audio levels (about 120 db). The result, after one hour's exposure, was the loss of most of my high frequency response above 3,000 cycles and a bad case of Tin-itus. The loss of hearing is permanent, the ear ringing may or may not diminish. Callers should recognize the danger and discomfort of excessive audio volume.

William Wittgruber
Kettering, Ohio

We're getting a number of letters from readers on the subject of over-use of excessive music volume.—Editor.

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(SUMMER DANCES, *Continued from page 13*)

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Plaids and Calicos, May through September 17 on 1st and 3rd Saturdays. East Harbor State Park on Lake Erie, 5 miles east of Port Clinton, Ohio. Dancing inside and out, intermediate level. Registered campers admitted free to dances.

Virginia

Every Thursday, June 8 thru August 10. Decko Deck and guest round dance leader. 8:30 to 10:30 pm at Oliver Wendell Holmes School, 6525 Montrose St., Alexandria, Va. Air conditioned. Phone 703-524-1166.

Washington

June 9 to August 25, every Friday. Central Puget Sound Council free dances. Food Circus Bldg., Seattle Center, Seattle, Wash.

July 22 Golden Seafair Square and Round Dance Ball. Olympic Hotel, Seattle, Wash.

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August 18, Northgate Jamboree, Northgate Shopping Center, Seattle, Washington.

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Twirling Oaks Squares, Moose Club, Main St. Oak Hill, West Va. Every Tuesday from 8:00 to 11:00 pm. Contact Bill Darby, Box 83, Beaver, W. Va. 25813. Tel. 304-252-2176.

Annual Centennial Squares Hawaiian Hula. YWCA, Clarksburg, W. Va. July 29.

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Silver Celebration

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Wilma and Winfred Nogues, Santa Maria, California, held a square dance to celebrate their 25th Wedding Anniversary on February 27th. Arnie Kronenberger and Bruce Johnson joined forces to keep the group entertained with their calling. The dance was free and invitations were issued to the many dancing friends of the couple — with a special request that no gifts were to be given. Congratulations and best wishes to the happy couple.

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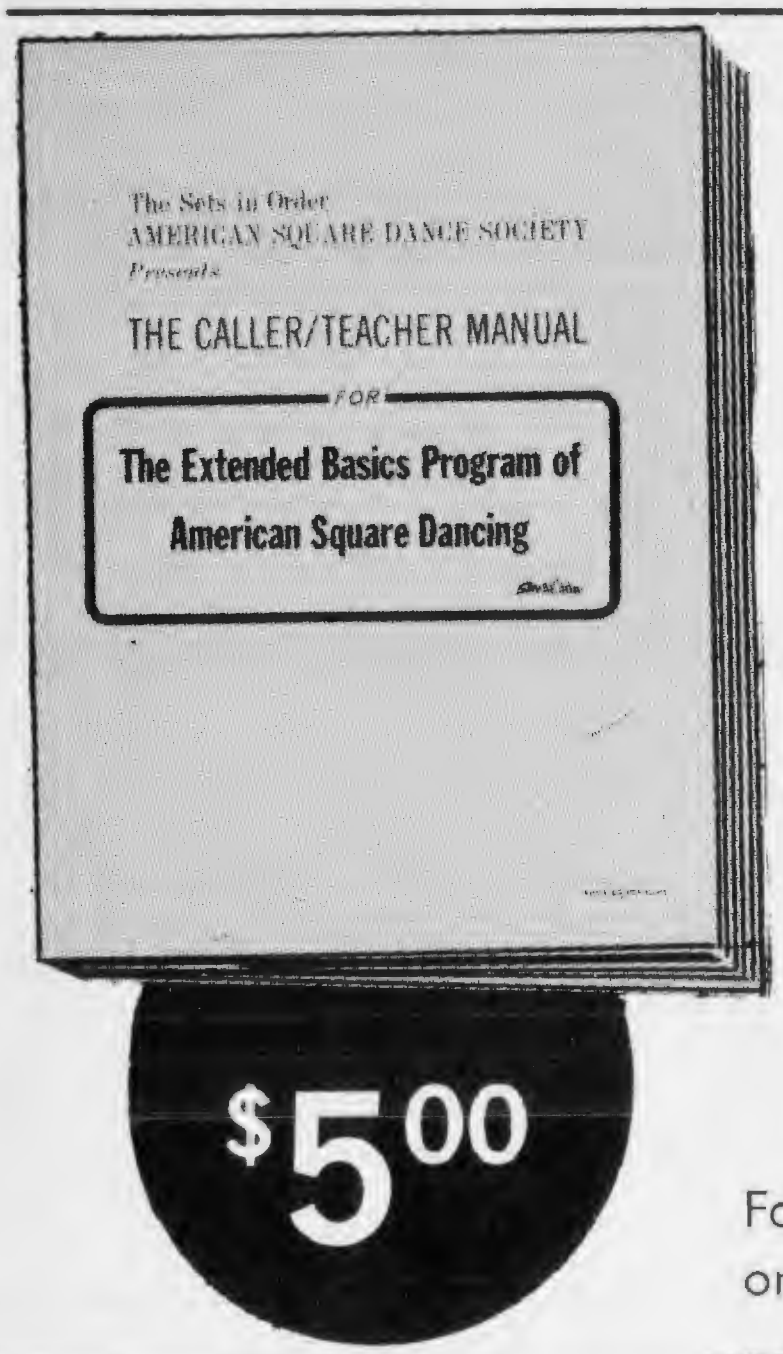
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Our friend Beryl comes through with another collection of humorous square dance verse.

Remember That?
Our caller had taught it
We all said we knew it
We talked a great square dance —
And then could not do it.

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The program for the festival
Shows choices by the score
And we're so busy choosing
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Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

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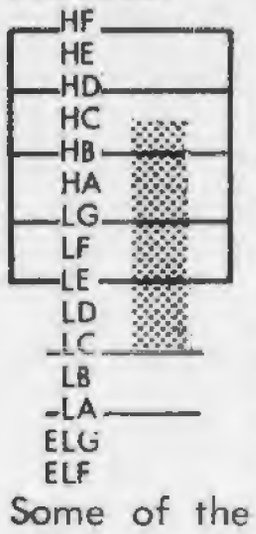
SINGING CALLS

ROLL THOSE BABY BLUE EYES — Pulse 1007*
Key: C **Tempo: 132** **Range: HA Sharp**
Caller: Bob Dawson **LG Sharp**
Synopsis: Complete call printed in Workshop.
Comment: Gay twenties standard tune with instrument presentation. Good beat with good musical progressions. Contemporary action pattern using a Left Spin Chain Thru.
Rating: ☆☆☆

EASY LOVING — Mustang 139
Key: G **Tempo: 130** **Range: HC**
Caller: Jack Bishop **LB**
Synopsis: (Break) Circle left — left allemande — do sa do — men star left once around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — do sa do corner — swing thru — boys run — bend the line —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

flutter wheel full around — star thru — dive thru — square thru three hands — swing corner — promenade her.

Comment: Modern western beat number with syncopated timing. Good contemporary action pattern. Piano, Guitar, Drums, Bass and Muted Trumpet. Rating: ☆☆

HAPPY HEART — MacGregor 2099
Key: D and E Flat Tempo: 130 Range: HB Flat
Caller: Kenny McNabb LA
Synopsis: (Break) Four ladies promenade inside — swing at home — allemande corner — do sa do own — allemande corner — grand right and left — do sa do — promenade (Figure) Side (head) two couples right and left thru — side two ladies chain — two and four (one and three) square thru four hands — flutter wheel — pass thru — corner swing — left allemande — weave ring — promenade (Alternate Figure) One and three (two and four) star thru — frontier whirl — do sa do outside two — spin chain thru — four ladies circulate — circulate again — turn thru — corner swing — left allemande — weave ring — promenade home — swing.

Comment: Catchy tune with a good beat. The contemporary pattern has lots of action. Rating: ☆☆+

DADDY WAS A PREACHER BUT MAMMA WAS A GO GO GIRL — Windsor 4987
Key: G and A Tempo: 136 Range: HC Sharp
Caller: Marv Linder LD
Synopsis: (Break) Four ladies promenade — swing at home — allemande left — allemande

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey in mid-April.

SINGING CALLS

The Best Is Yet To Come	Wagon Wheel 605
All I Ever Need Is You	Blue Star 1920
Coming Down	Wagon Wheel 122
Put Your Hand In The Hand	Jay-Bar-Kay 129
Sweet Misery	Dance Ranch 604

ROUND DANCES

On The Flip Side	Hi-Hat 892
Eyes Of Blue	Grenn 14152
Waltzin' Easy	Hi-Hat 893
Singing The Blues	Belco 249
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More Dealers Follow

thar — forward two — men back up — slip clutch — pass one girl — left allemande — swing — promenade (Figure) Head two couples flutter wheel — square thru four hands — right and left thru — star thru — flutter wheel again — cross trail thru — swing corner — promenade.

Comment: Western novelty number. Good instrumentation with Piano, Trumpet, Bass, Drums and Guitar. Figure makes good use of flutter wheel and moves right along at a lively clip. Rating: ☆☆+

SLOOP JOHN B — Grenn 12132
Key: D **Tempo: 128** **Range: HB**
Caller: Dick Leger **LD**

Synopsis: (Break) Sides face grand square — reverse — allemande left — weave ring — do sa do — promenade (Figure) Head gents and corner girl (Side gents and corner girl) swing and whirl — face middle — right and left thru — others pass thru around one into middle — star thru — California twirl — lead to right — circle four — break to diagonal line — eight to middle and back — forward do sa do — keep your own and promenade.

Comment: Modern boom-chuck style music with good steady beat from Drums, Guitar, Piano and Bass. Dance pattern has some different and clever changes.

Rating: ☆☆+

DEEP WATER — Top 25251
Key: F **Tempo: 128** **Range: HD**
Caller: Emanuel Duming **LC**

Synopsis: (Opener and Closer) Sides face grand square — reverse — four ladies chain — chain back—promenade (Middle Break) Join hands — circle — allemande left — turn partner right — men star left once around — same girl turn by right — corner allemande — come home and promenade (Figure) One and three lead to right — circle make a line — up and back — pass thru — wheel and deal — swing thru out in middle — turn thru — corner allemande — do sa do partner — swing corner — promenade.

Comment: Catchy tune with a boom-chuck beat

LOCAL DEALERS

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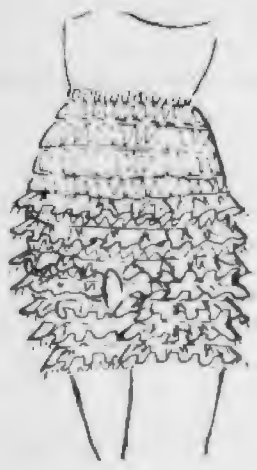
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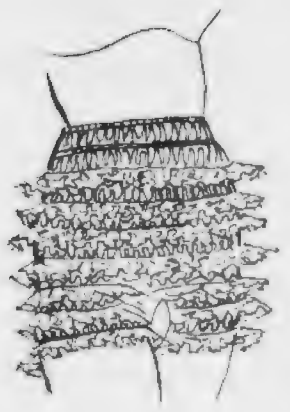
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Rating: ☆☆+

DANCE TO THAT HOT ROD CALLIN' MAN — Windsor 4986
Key: C **Tempo: 128** **Range: HA**
Caller: Nate Bliss **LC**
Synopsis: (Break) Allemande left — come home and promenade — one and three (two and four) wheel around — right and left thru — pass thru — bend the line — go up and back — centers square thru four hands — while ends left allemande — everybody do sa do — promenade (Figure) Head (side) ladies chain to right — one and three (two and four) do sa do — spin the top — sides (heads) divide — everybody do sa do — right and left thru — box the gnat — slide thru — swing corner — promenade.
Comment: Swinging Western tune with Drums, Piano, Guitar and Banjo. Good action pattern using simple basics plus Spin the Top.

Rating: ☆☆+

SKY OF BLUE — Top 25250*
Key: E Flat **Tempo: 128** **Range: HC**
Caller: Bob Cone **LB Flat**
Synopsis: Complete call printed in Workshop.

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K-1128 "STAY A LITTLE LONGER"/"CRAWDADIN' " HOEDOWNS

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LH-192 "MY REASON FOR LIVIN' " Flip/Inst. Caller: Bob Bennett

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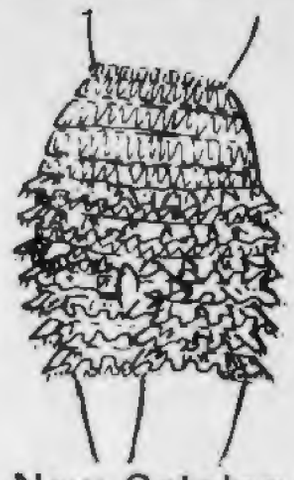
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Rating: ☆☆☆

DON'T FORGET ME — Blue Ribbon 211*
Key: F and G **Tempo: 128** **Range: HB**
Caller: Ed Stephan **LB Flat**
Synopsis: Complete call printed in Workshop.
Comment: Pleasing tune with a good beat. Guitar, Banjo and Bass instrumental. Nice contemporary pattern with variations.
Rating: ☆☆☆

DON'T MIND THE MULE — MacGregor 2098*
Key: D and E Flat **Tempo: 130** **Range: HD**
Caller: Mike Hull **LC Sharp**
Synopsis: Complete call printed in Workshop.
Comment: Traditional western tune with good instrumentation. Accordion, Drums, Clarinet, Bass and Banjo. Good contemporary pattern.
Rating: ☆☆☆

HOEDOWNS

CRAWDADIN' — Kalox 1128
Key: F **Tempo: 128**
Music: Kalox Kutups — Banjo, Guitar, Bass, Fiddle, Drums

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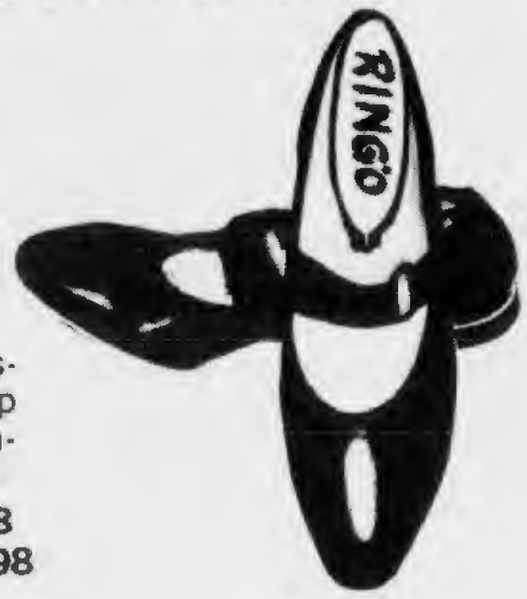
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(WORLD, *continued from page 35)*

the wealthy and is now owned by the state. There are beautiful beaches, motels, convention center, museum and other attractions. This is the site for the Golden Isle Swingers (of Brunswick) 2nd Annual Jekyll Fun Fest to be held on July 28 and 29. Cal Golden and Dick Barker will call the tips with Charlie and Madeline Lovelace in charge of rounds. For advance registrations or information write to J. B. and Pat Dill, 2112 Egert Street, Brunswick, Georgia 31520.

California

Sponsored by the Central California Dancers Assn. and Callers Assn. of Modesto area, the sixth Cup of Gold Promenade will be held June 16, 17 and 18 at the Sonora Fairgrounds in the heart of the Mother Lode

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Country. Callers participating are Burlin Davis, Ron Welsh, John Hozdulick and C. O. Guest. Paul and Marye Stutzman will handle the round dancing. Plenty of space for trailer and camper parking is available. Contact Len and Pat Young, 1421 Encina Avenue, Modesto, Ca. 95351.

The Camarillo Barnburners held a very successful "One Night Stand" dance in September with Fenton "Jonesy" Jones in charge of the calling. All persons attending were given a free ticket for the first night of beginner class as an incentive to learn to square dance. The beginner class started the following week with 108 in attendance. Conducted by Jerry Gordon, this class still has 96 remaining on the active list with only a few weeks to go before graduation. Club members feel that the success of the "One Night Stand" and beginners class should be attributed to the involvement of all members with proper planning and a qualified caller and instructor. A survey of the class members indicated that the majority were influenced to attend by a club member

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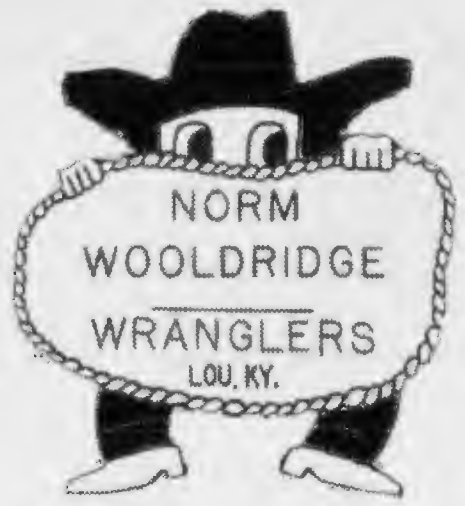


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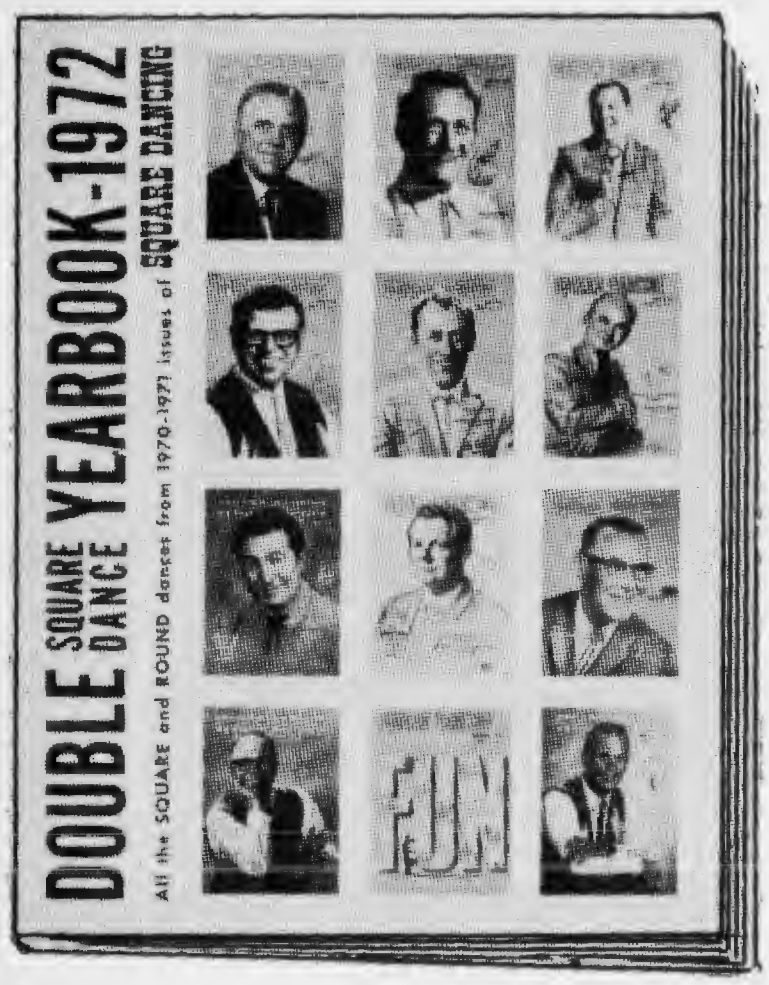
Aces and Deuces of Lancaster are sponsoring a Square-O-Rama from 2 pm to 2 am June 17. The location is the Fair Center Hall, Antelope Valley Fairgrounds in Lancaster. Morris Sevada will be the featured caller. On June 16 Marv Lindner will call for the club Anniversary and Trail End Dance at the same location starting at 8 pm.

Bruce Johnson and Lee Helsel will combine their calling talents for the Leftfooters 15th Anniversary and Summer Hoedown at the Santa Barbara Recreation Center on June 18. For information contact Joe Lukocevich, 7608 Newport Drive, Goleta, Ca. 93017.

Colorado

The time has come to think about the Colorado State Square Dance Assn. Festival. This year, the 18th annual will be held at the Loveland High School on June 9 and 10. All committees are in full swing in the business of planning this weekend of fun at the "Mardi Gras." Just a few of the things planned include contra, round, and square dance work-

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shops, after parties, a smorgasboard on Saturday evening and a Teen and Solo Booth. As an added attraction the committee is offering a 1972 Ford Galaxie as a door prize. State and area callers will join Gaylon Shull at the mike to present the program of dancing.

GRADUATES—Keep In Touch

Chances are there is an area square dance publication that covers the corner of the world where you dance. Most area publications keep you informed of the square dancing events that are going on in your community. Many include a calendar of events that tell you which clubs, with which callers, are active on which nights. They'll bring you advertising of local merchants who can outfit you, furnish you with any of your square dance needs. Ask your caller or some of the other dancers in your area and subscribe to a local publication.

Just as area publications keep you up-to-date on the local news, SQUARE DANCING, the Official Magazine of the Sets in Order American Square Dance Society, each month brings you news of interest from all parts of

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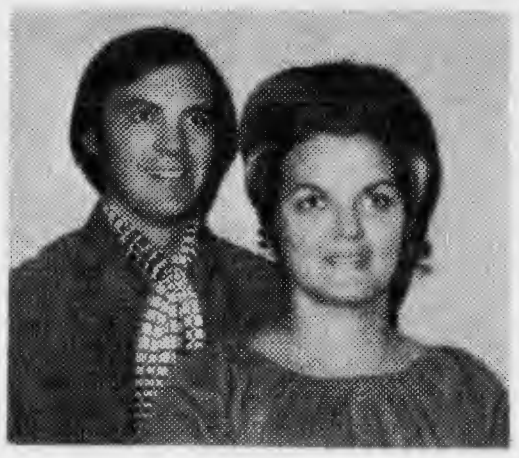
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the world. You'll have helpful information for your square dance club. You'll have picture articles that will help you with the various square dance basics. You'll have a different directory almost every month telling you about big square dance events, lists of contacts in different parts of the world, guides to square dance vacation institutes, etc. You may join the Sets in Order American Square Dance Society for only $5.00 per year and get your interest-packed copy of SQUARE DANCING each month. In addition you'll receive a membership card, special decal for your car, and a premium certificate entitling you to "sound documentaries" — quality LP recordings of some of the world's fine callers demonstrating some of the dances most popular during a given year. You'll find a membership application form on Page 45. We look forward to welcoming you as a new dancer to membership in this dedicated service society.

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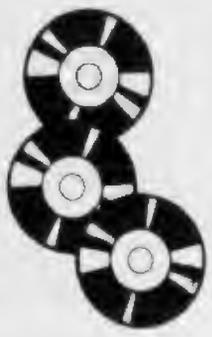


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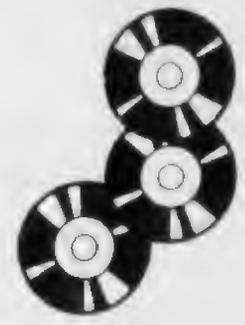
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Boise, Idaho. Now there is an active membership of 50 plus a class of six squares, including two squares of teenagers. The club theme is Friendship, and the first Friendship Dance held last December 9 was so successful that the Single Swingers will feature it from now on as their main yearly event with an unvarying menu of *hot fudge sundaes!* Marion Applegate is a charter member of the group and also serves as publicity chairman.

THE BIG HEARTS OF SQUARE DANCERS

In all parts of the world, and at any given time one reads and hears of worthwhile projects sponsored by square dancers; benefits to aid those who are handicapped or have suffered some misfortune.

One such affair is the benefit dance held at Camp He-Ho-Ha (health, hope, and happiness) located about 50 miles from Edmonton, Alberta, Canada. This year the event will take place on June 10. The entire proceeds go to help children who otherwise would be unable to attend a summer camp. There are accommo-

dations for every handicap and the children

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swim, boat, have a barge for wheelchairs, campouts, and farm animals to enjoy. Much credit goes to callers and ski-do clubs, as well as the dancers who support this dance.

As yet another example of the big hearts of square dancers, the Single Swingers Club of Boise, Idaho, voted unanimously to hold their Spring Swing Dance Fest as a benefit for a square dance individual in need. The recipient in 1972 will be Harold Mason who was seriously burned and is still undergoing skin grafts after three months in the hospital.

(CONVENTION,

continued from page 32)

quests may be directed to Earl and Rose Marston, 3841 Ninth Street, Des Moines, Iowa 50313.

A special seminar, conducted by Bob Ruff, Art Matthews, and others is scheduled for Saturday morning, June 24. The purpose is to acquaint leaders in recreation, education, etc. with the possibility of using square dancing in their programs. Advance registration is not necessary and there will be no charge.


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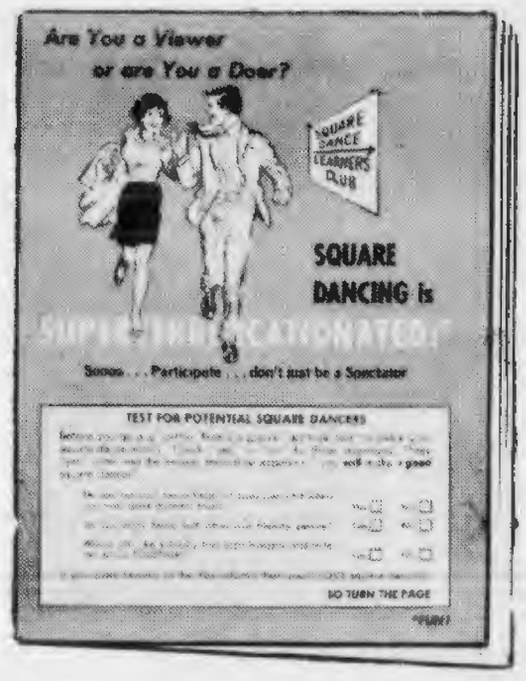
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May 5-6—17th Annual Central Miss. S/D Fest., Heidelberg Hotel, Jackson, Miss.
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May 5-7—Clover Squares 4-H Club 2nd annual Teen Square Dance weekend camp, Stokes State Forest 4 H Camp, Branchville, N.J.
May 6—Ann. Buccaneer Days Sq. Dance, Exposition Hall, Corpus Christi, Tex.
May 6—31st Annual Lincoln Fest., Municipal Audit., Lincoln, Nebr.
May 6—Blossomtime Sq, Dance, Benton Harbor H.S. Gym, Benton Harbor, Mich.
May 6—Border Booster S/D Ass'n New Dancer's Spring Jamboree, Centennial Hall of McDonald College, West Island of Montreal.
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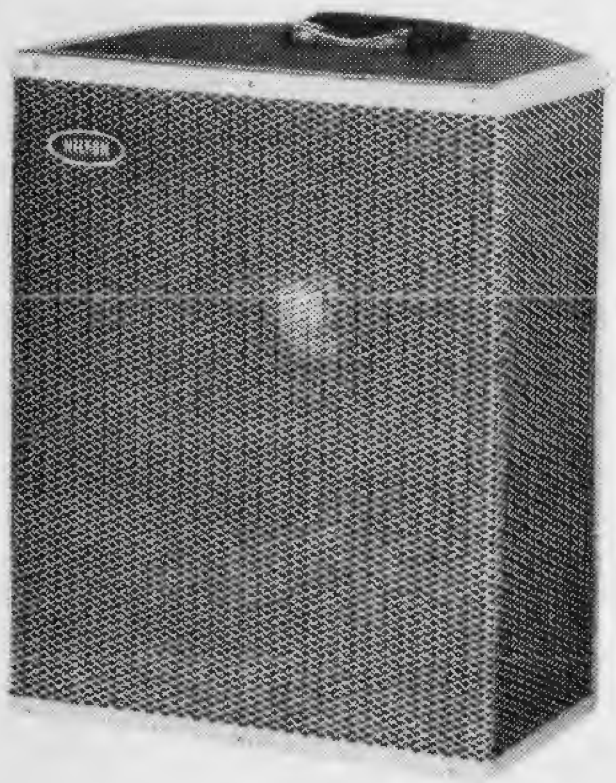
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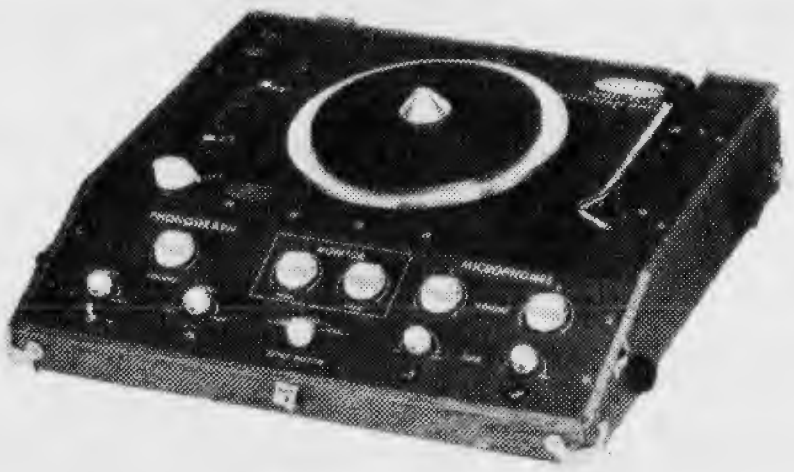
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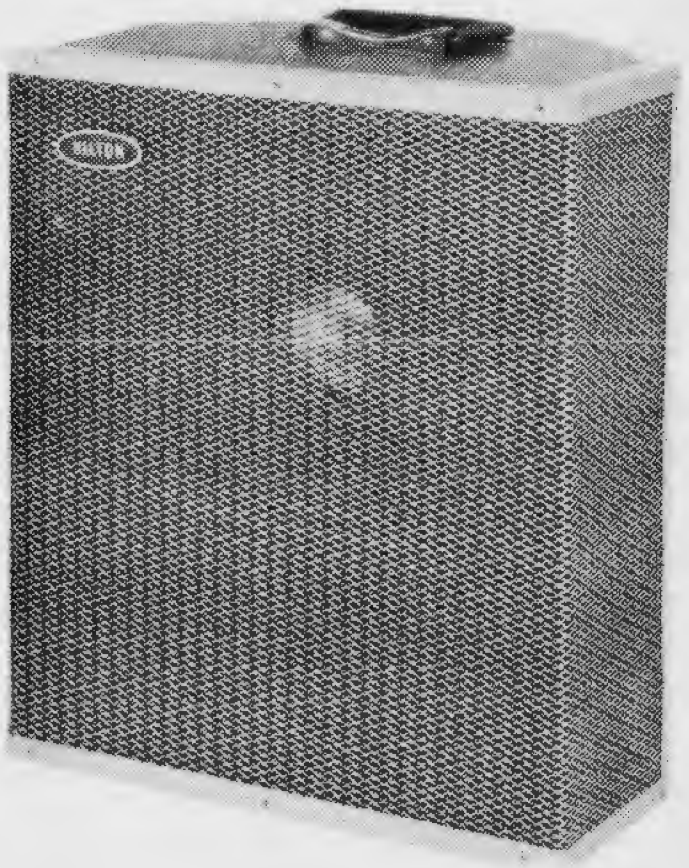


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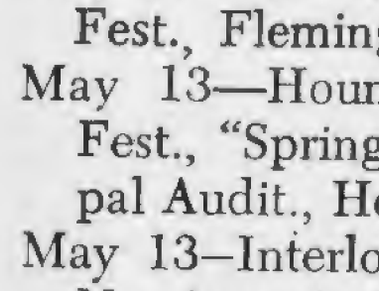
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10 YWCA, Hot Spgs., Ark.
15 Advance Workshop, Hot Springs, Ark.
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30 New Class, Hot Springs, Ark.
31 YWCA, Hot Spgs., Ark.

June

2 Shelby, N.C.
5 Advance Workshop, Hot Springs, Ark.
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May 11-13—11th International Square Dance Convention, Hamilton, Ontario, Canada

May 13—Roanoke Valley S/D Inc. 2nd Spring Fest., Fleming H.S., Roanoke, Va.

May 13—Houma's 9th Annual S/R Dance Fest., "Springtime On The Bayou", Municipal Audit., Houma, La.

May 13—Interlocken S/D Club Hobo Dance, No. Augusta Rec. Center, No. Augusta, S.C.

May 19—Tulip Time Fest., Kick-Off S/D., West Ottawa H.S. Gym, Holland, Mich.

May 19-21—Calif. State S/D Conv., Anaheim Convention Center, Anaheim, Calif.

May 19-21—Missoula Area Fed. Spring Fest., New University Center Ballroom, Missoula, Mont.

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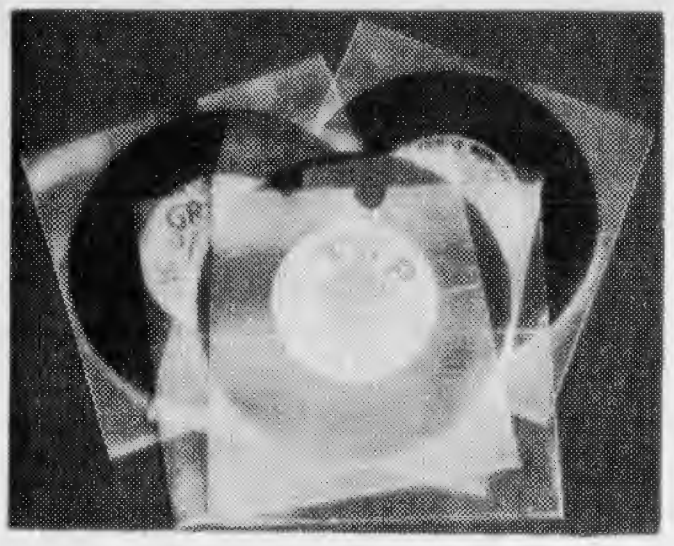
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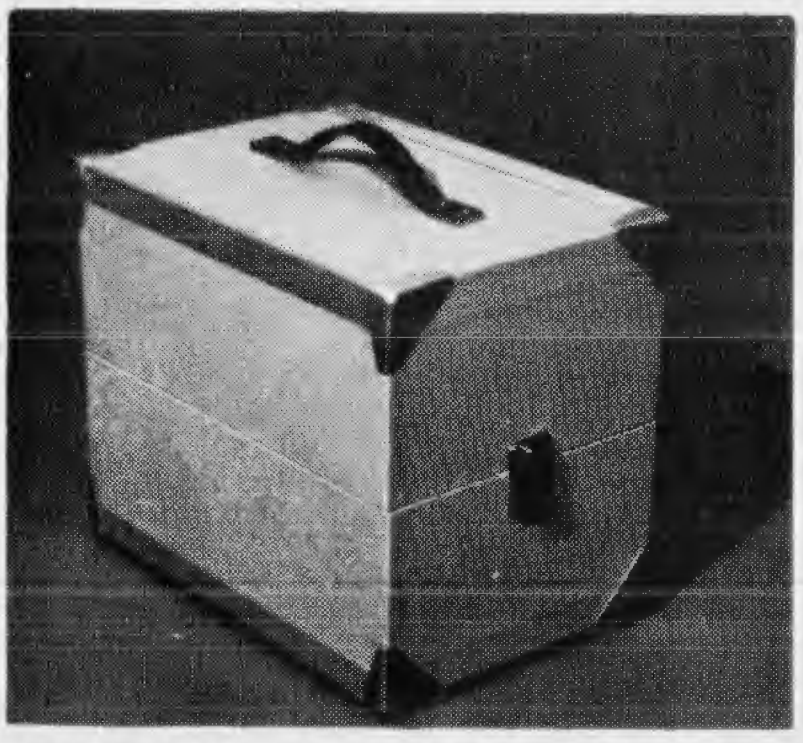
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May 21—D.L.D.V's 22nd Annual Spring Fest., Clementon Park, Clementon, N.J.
May 21—Mich. Sq. Dance Leaders Ass'n 23rd annual Spring Fest., Lansing Civic Center, Lansing, Mich.
May 21—Squares & Paws 1st Ann. Spring Carnival S & R/D, Waldameer Park, Rainbow Gardens, Erie, Pa.
May 26-27—6th Ann. Peach Blossom S/D Fest., Canajoharie, N.Y.
May 26-27—Magnolia Swingers Golden Gulf Coast S/R Dance Fest., Sheraton Hotel, Biloxi, Miss.
May 26-29—Camper's Capers, Port Clinton, OH.
May 26-29—12th Annual Azalea Fest. S/D Jamboree, Brookings, Oreg.
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July 9 - 16



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Amarillo, Tex.

July 16 - 23



Dick Bass
202 Bennett
Nixa, Missouri

July 23 - 30



Ken Oppenlander
319 S. 6th St.
Manhattan, Ks.

July 30 - Aug. 6



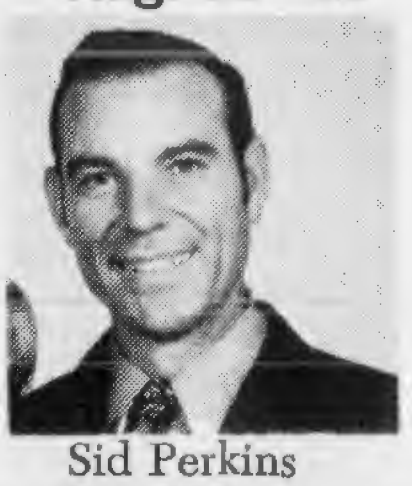
Mike Hull
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West Covina, Cal.

Aug. 6 - 13



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Aug. 13 - 20



Sid Perkins
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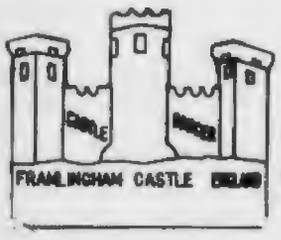
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May 27-29 — State Convention, Diplomat Hotel, Hollywood, Fla.
May 27-29—2nd Annual Cherry Ridge Jubilee, Cherry Ridge Camp Grnd., Honesdale, Pa.
May 29-30—18th Ann. Golden State Round-up, Oakland, Calif.
June 1-3—13th International State S/R Dance Convention, Regina, Sask., Canada
June 2-4—6th Ann. State S/D Fest., hosted by Valdez Sour Docees, Valdez, Alaska
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June 9-11—The Lucky 13th Nat'l S/D Conv., Brisbane, Queensland, Australia
June 9-11—Spring Fest. Weekend, Cherry Ridge Campgrnds, Honesdale, Pa.
June 10—DeWitt Merry Mixers Strawberry Fest., DeWitt H.S., DeWitt, Mich.
June 10—Eastern Oregon Livestock Show Dance, Miller School, Union, Oreg.
June 10-11—5th Annual Circle & Square Gold Diggers Dance, Breakfast & Gold panning, Fairgrnds & Diggins, Yreka, Ca.
June 11-12—CSSDA 17th Ann. S/R Dance Fest., Grand Junction H.S., Grand Junction, Colo.
June 12—Fraser Valley Centennial Hoedown, Chilliwack, B.C., Canada
June 16—Aces and Deuces Ann. & Trail End Dance, Fair Center Hall, Antelope Valley Fairgrnds., Lancaster, Calif.
June 16-17—6th Ann. Nat'l Mountain Style S/D Fest., Hoedown Island, Natural Bridge State Resort Park, Slade, Ky.
June 16-17—3rd Ann. Hampton Roads S & R Dance Fest., Hampton Roads Coliseum, Hampton, Va.
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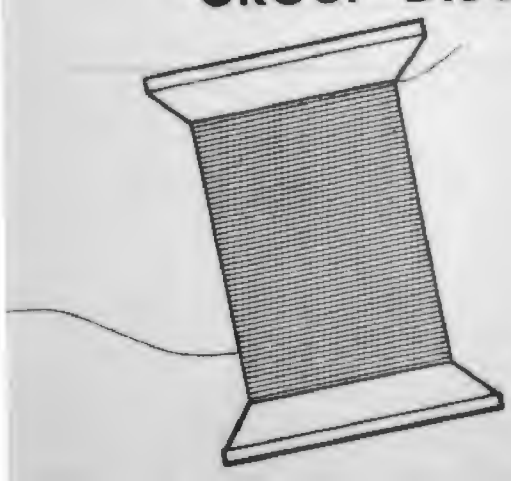
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June 20—Dandy Dancers Trail In Dance, O'Fallon City Park Pavilion, O'Fallon, Ill.

June 20—Trail In Dance, Lions Shelter House, Rodeo Park, Ft. Madison, Ia.

June 20—Trail Dance, Davis County Fairgrnds, Hwy. 63 and 2 west of Bloomfield, Ia.

June 22-24—21st Nat'l S/D Convention, Des Moines, Ia.

June 23-25—Lac La Hache Jamboree, 100 Mile House, Lac La Hache, B.C., Canada

June 23-25—Beaux & Belles 15th Spring Weekend, Bangor Lodge, Muskoko Lake, Bracebridge, Ont., Canada

June 23-25—Third Kingston Kapers, 401 Inn, Kingston, Ont., Canada

June 23-25—4th Annual S/R Dance Weekend, Scott's Oquaga Lake House, Deposit, N.Y.

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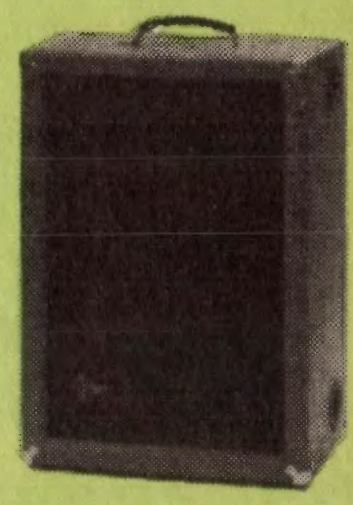
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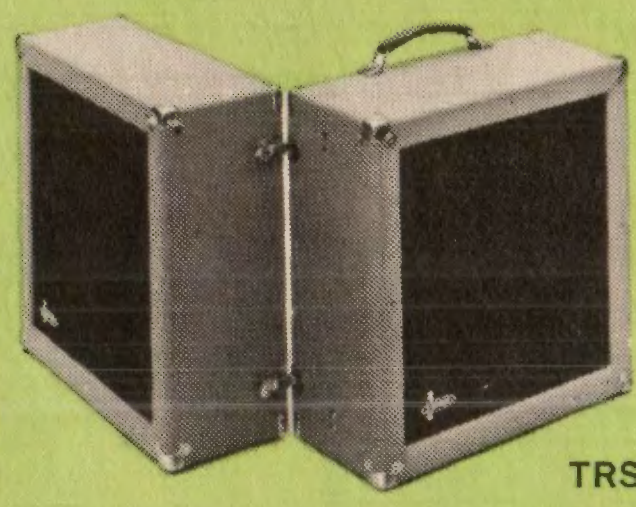
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A May bouquet is our title for this cheery dress modeled by Jane Donovan of Lakewood, California. The printed fabric is cotton crepe with spring flowers strewn on a brown background. The gathered skirt features a short, upper tier for graduated fullness. A hot pink band trims the skirt and sleeves and the same pink is used to line the bell sleeves for accent.

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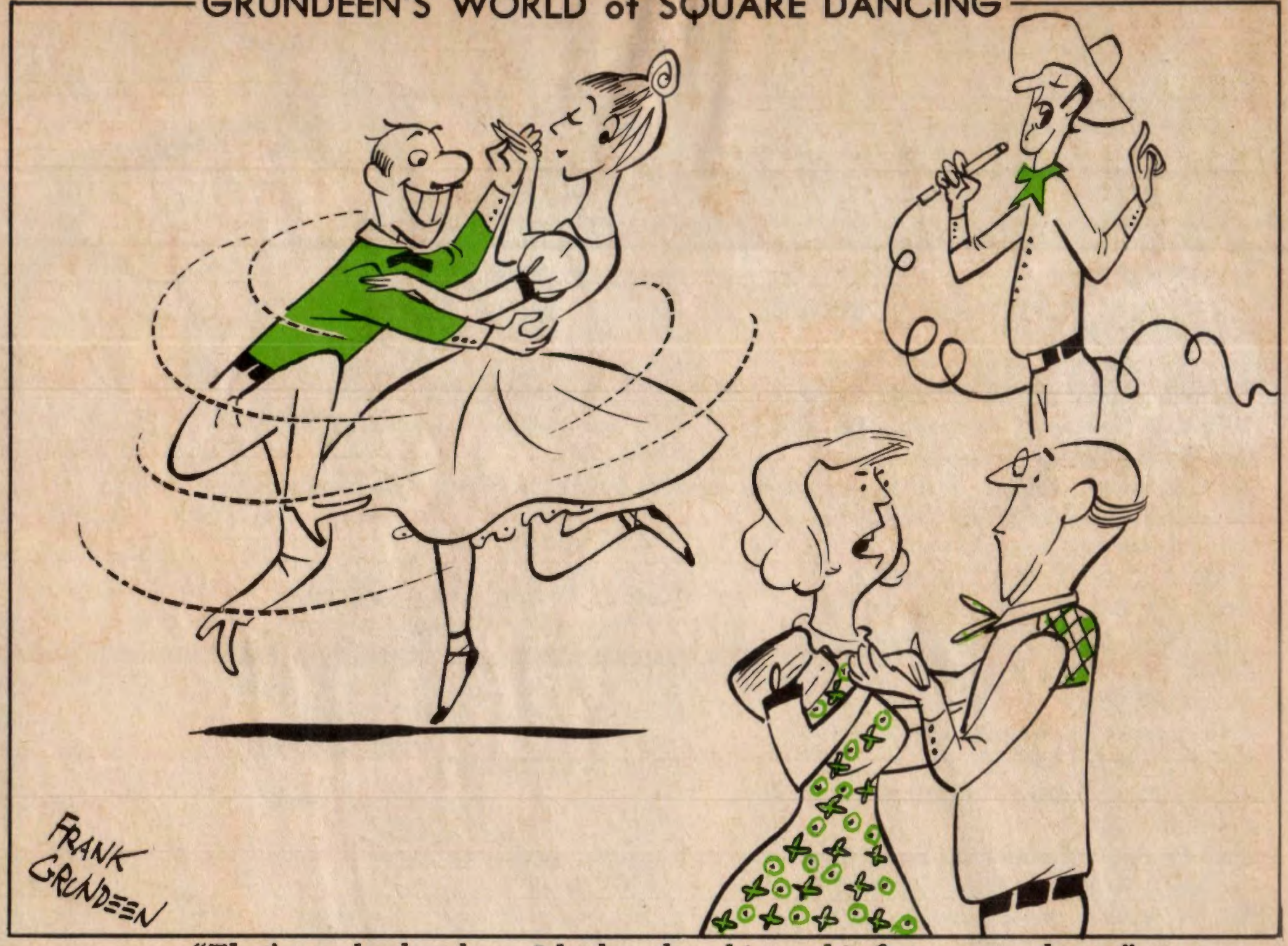
Dress for the Dance



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BUCK & SANDY'S WESTERN WEAR
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DO-SAL SHOPPE
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THE DO SA DO SHOP
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SQUARE TOGS
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